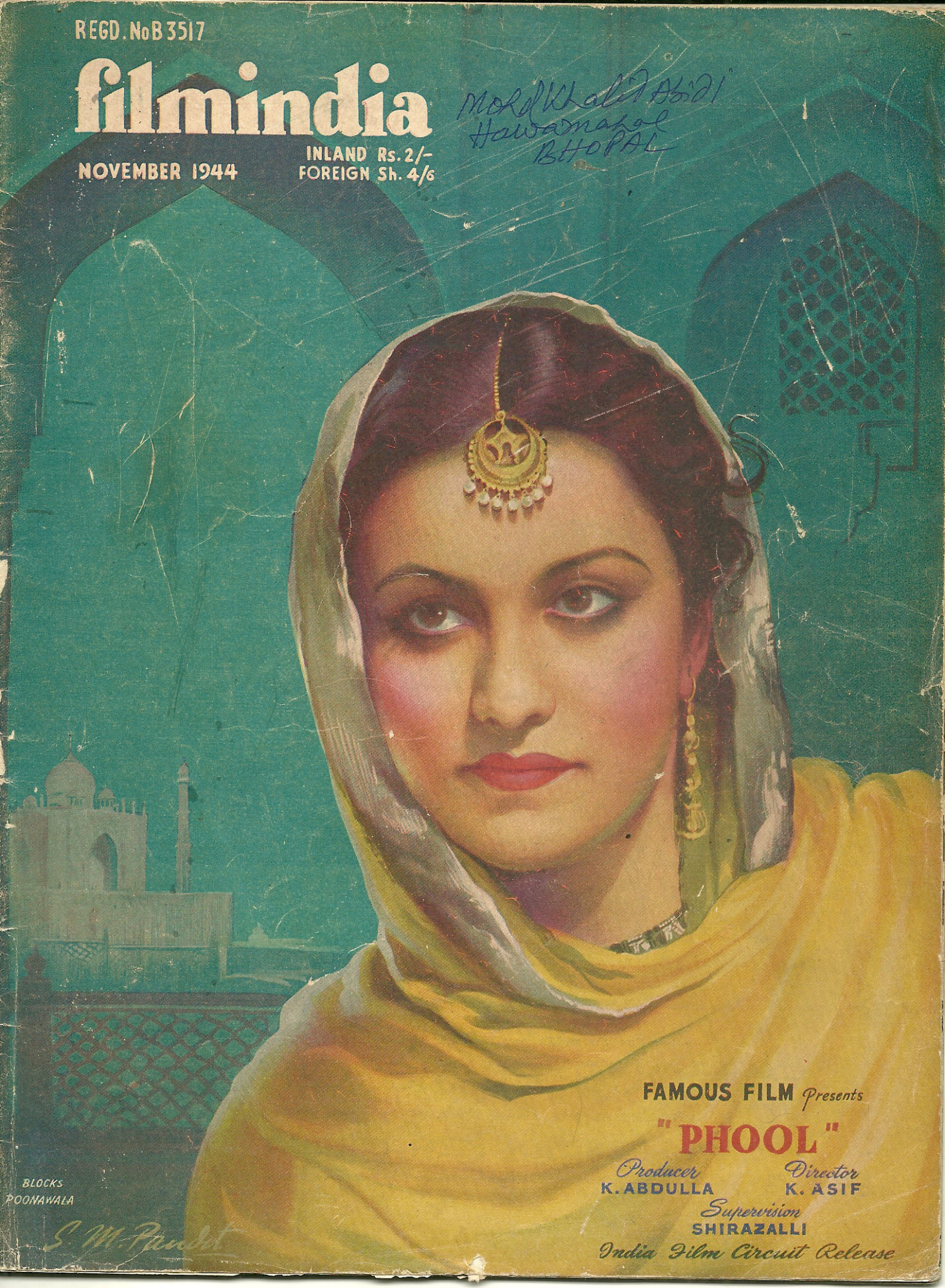
REGD. No B 3517

filmindia

NOVEMBER 1944

INLAND Rs. 2/-
FOREIGN Sh. 4/6

Mohd Khalil Bazi
Hawamahal
BHOPAL



FAMOUS FILM *Presents*

"PHOOL"

Producer K. ABDULLA

Director K. ASIF

Supervision SHIRAZALLI

India Film Circuit Release

BLOCKS
POONAWALA

S. M. Pandit

FAMOUS FILMS CIRCUIT

PROUDLY ANNOUNCE

Seven Great Hits

FOR

SOUTH INDIA

1.

PRABHAKAR PICTURES'

MAHARATHI KARNA

With

PRITHVIRAJ, DURGA KHOTE, SWARNALATA, LEELABAI.

2.

FAMOUS FILMS'

PHOOL

Featuring:

VEENA, PRITHVIRAJ, SITARA, MAZHARKHAN, DURGA KHOTE, ETC.

3.

HIND PICTURES'

LAILA MAJNU

Starring:

* * * * * *

4.

UNITED FILMS'

BHAI JAN

Featuring:

NOORJEHAN, MEENA, ANIS KHATOON, SHAH NAWAZ, KARAN DIWAN, ETC.

5.

RAMNIK PRODUCTIONS'

VILLAGE GIRL

Starring:

NOORJEHAN, DURGA KHOTE, NAZIR, RAMA SHUKUL, JAGDISH SETHI.

6.

RAMNIK PRODUCTIONS'

TARAMATI

With

SHOBHANA SAMARTH, BABY SHAKUNTALA, ANANT MARATHE.

7.

CARAVAN PICTURES'

BHAI

Starring:

MANORAMA, RADHA-RANI, ZAHUR RAJA & OTHERS.

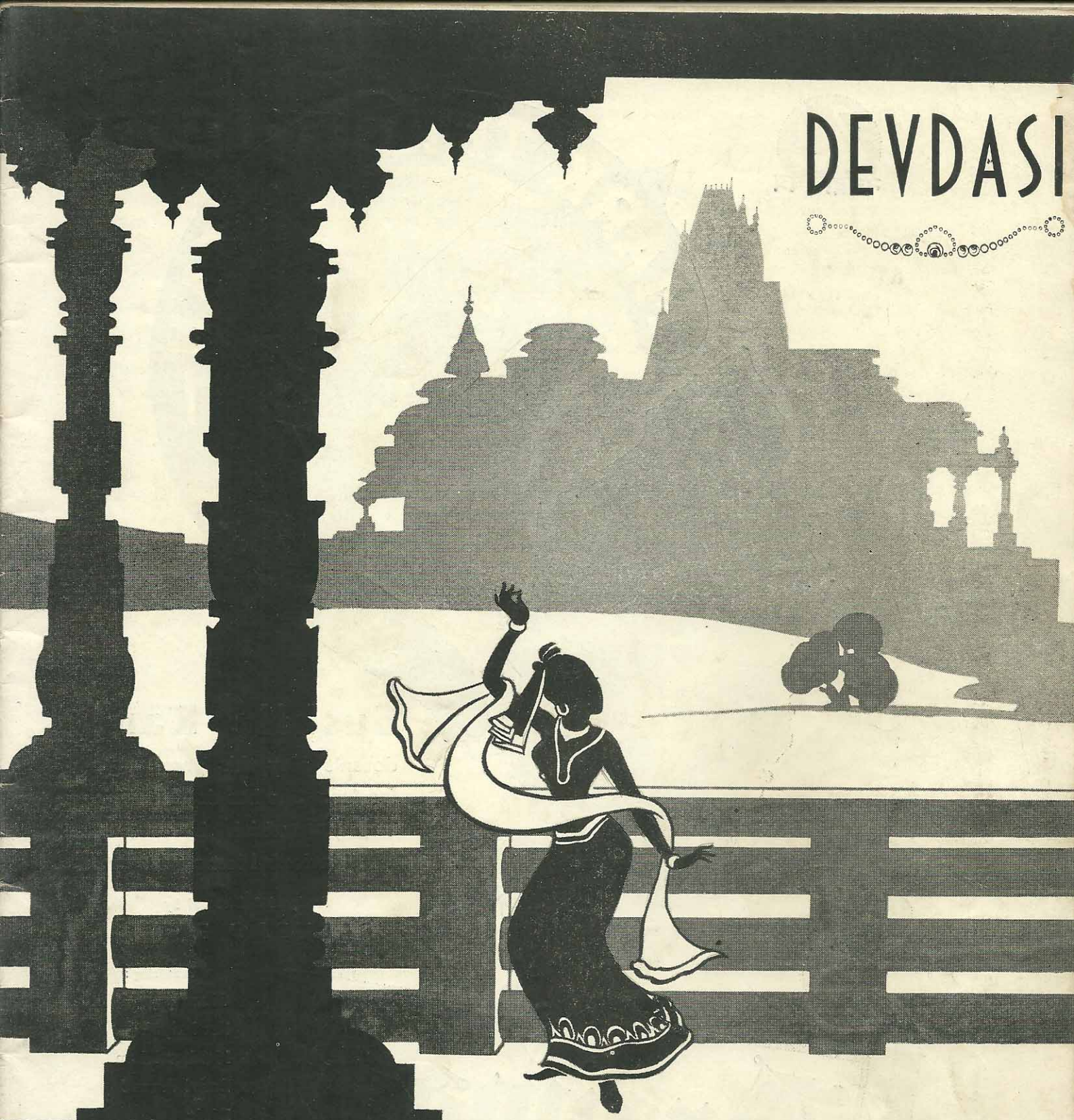
FOR SOUTH INDIAN PROVINCIAL RIGHTS APPLY:

FAMOUS FILMS CIRCUIT,

NELLORE & 19/A WOODS ROAD, MOUNT ROAD, MADRAS.

FOR RIGHTS FOR NIZAM'S DOMINIONS: **RENOWN FILM CIRCUIT,** TANK ROAD, HYDERABAD (DN.)

DEVDASI



STARRING: **PRITHVIRAJ ★ MONICA DESAI ★ K. C. DEY**
SUMAN ★ KAMALA, ETC.

PRODUCED BY **PHANI MAZUMDAR**

DIRECTED BY **C. S. BOSE**

MUSIC: **K. C. DEY**

PARTICULARS: **NEW MAHARASHTRA PICTURES**
Kathok Lodge, Main Road, Dadar, Bombay 14.

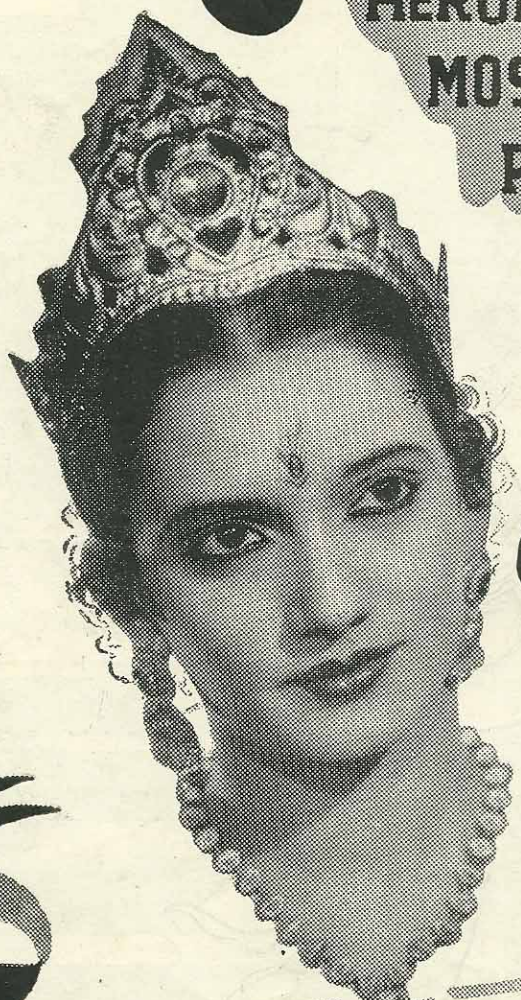
HINDUSTAN THEATRES
Noble Chambers, Parsee Bazar Street, Fort, Bombay.

BHOJ STUDIO

नवहंसचित्र

MARK THIS WOMAN !

SHE IS THE HEROINE OF MAN'S MOST SHAMEFUL PAST....



Sushila Rani

doesn't play this great role for fun. She has done it with TEARS which become a Nation's Memorial!

Produced & Directed by

BABURAO PATEL

Draupadi

Featuring :

Chandramohan
Kanhaiyalal
Mazhar Khan
Badri Prasad
Dixit
David
Anant Marathe
K. N. Singh
and
RAM GOPAL

NOW RUNNING AT TWO THEATRES IN BOMBAY

ROXY and IMPERIAL

filmindia

PROPRIETORS:
FILMINDIA PUBLICATIONS LTD.
55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.
Telephone: 26752
Editor: BABURAO PATEL

Vol. 10 | NOVEMBER, 1944 | No. 11.

"Draupadi"

As the producer and director of "Draupadi," the picture which I claim to be the best during recent memory, I have not the privilege to criticise the production in general in my usual capacity as the critic of "filmindia." I have so many "friends" all over the country that if I did so, even with all the honesty that I am capable of, I would still be labelled as "utterly modest" and counter-criticised for months to come. I therefore give up this attempt and leave it to my "friends" to assess my work in "Draupadi" to the best of their ability and intentions.

I would however advise these "friends" not to show any unholy hurry and thus betray their inner prejudices against me by writing previews even before the release of the picture. "Draupadi" is going to run a long time at every station in India and my "friends" will have plenty of time and opportunity to sharpen their pens and strike. I can assure these people that I can take it just as well as I give it.

But as a critic of "filmindia," I am not prepared to waive aside my right to review the story of "Draupadi" as written by Sushila Rani. This lady is educated and enlightened enough to understand my criticism of her work as a story-writer. In fact, this is being written during her absence from the town and I do not grudge her the well-earned rest she is taking in a quiet little village after eight months of toil and tears in "Draupadi."

As a critic I have always held that a good story contributes over 60% to the ultimate success of a picture. Again, as a critic, I have always advocated that if producers have to take up mythological subjects, they should do it in such a way as to secure for these subjects a purposeful interpretation in modern values.

The original story of "Draupadi" which I had received from Mr. Thackeray, its first writer, was correct and traditional in its contents, particularly in the political aspects which led to the great Mahabharatan war. But for purposes of entertainment, a motion pic-

ture based on that story would have, in my opinion, become intensely boring. Political upheavals of ancient times which led to the fratricidal war have nothing to teach us today. They have no social significance in modern terms.

Sushila Rani, who is one of my most apt pupils, and who has followed my various criticisms carefully for years, was the first one to reject the original story with a characteristic remark: "Who would be entertained by these political wanglings of olden times? Haven't we Jinnahs and Savarkars creating enough trouble in the present times, without our having to dig old graves?"

I agreed with her and commissioned her to write the story of "Draupadi" taking gambling as the theme. I knew that the Kauravas had used gambling as a weapon to strike against the virtuous Pandavas goaded by power politics. And hadn't this chink in the virtuous armour of the Pandavas been existing, history might not have been written in letters of blood.

With the perseverance of a scholar, Sushila Rani set to complete her assignment and today, after eight months "Draupadi" is on the screen. Like a woman, drawing freely on the use of her tongue, Sushila Rani has made all her characters talk continuously throughout and her "Shakuni" particularly talks his head off with multi-sided platonics about gambling and its grip on the human mind.

All the characters painted by Sushila Rani in the story are just ordinary human beings without any royalty or halo about them. In "Dharmaraj" she has shown a good-hearted, virtuous king who has an intense regard for his word, but whose passion for gambling makes him a weak-kneed victim of his own virtues. In "Shakuni", the main villain of her story, she has portrayed a polished sadist who takes pleasure in setting fire to the neighbour's house and gloats over his triumph in doing so. Sushila Rani's "Shakuni" is not shown as fond of drinks or women. He is a super-intellectual who has contempt for the rest of humanity and disgust for the passionate gambler. She puts very significant words in his mouth when he tells Dusshasan:

"बेटे, जुआरी एक नशीली दुनिया का रंगिला रईस है जो नशेमें हर चीज़ की होली कर सकता है. और तुम्हारे इस अभागे देशमें स्त्री है ही क्या ? सिर्फ पुरुषोंके नशेकी चिलम जो दो दम लगाकर फेंक दी जाती है—जब जुआरी हार ने लगता है तब उसे जीतका नशा आता है, और उस खुमार में उसकी स्त्री भी जुअे की एक और कौड़ी बन जाती है."

In these words she confirms that women were as much chattels of men in those times as they are today. Or perhaps this is Sushila Rani's womanly way of laughing at a man-made world in which men who chivalrously swear to protect women, ultimately stoop to disrobe and outrage them.

In portraying the title role of Draupadi, this intelligent writer has introduced her as an ordinary housewife who feels intensely for her home. She nags her husband continuously about his passion for gambling and creates a small hell in her family over this without forgetting her moral submission to her husband as the traditional Hindu wife. Sushila Rani's Draupadi is a complex character, who has in her the dignity of an empress and the tyranny of a housewife; the fire of a rebel and the meek submissiveness of a married woman; the alert intelligence of a shrewd woman of power and the trusting innocence of a woman dependent on men. All these contradictions give Draupadi a unique portrayal painted in artistic hues of sharp contrast. Realising the utter impotence of her men folks and with her chastity in jeopardy, Sushila Rani's Draupadi turns round and spits out words of fire at all these men who, under the cloak of virtue, seemed determined to perpetrate the greatest outrage on a woman. Every word spoken by Draupadi at this stage adds to the theme of the story. The only flaw I can find with this long dialogue of "Draupadi" is in its length which Sushila Rani insisted on maintaining, because, like a woman, she could not tell a long story in a fewer words.

Looking to the box-office and the melodramatic poisoning of our audiences for years, at one stage in the story, I had proposed that Draupadi should weep like any other woman in such dire distress. But this suggestion of mine was turned down curtly with the remark: "My Draupadi is a queen. She is a proud woman. She need not beg. She has only to remind the men of their duties towards women. Why should she weep before men who had forsaken her? She can save her tears before men and give them as offerings to the Almighty." It was perhaps this sentiment that inspired the following words from Draupadi when she hears of the loss of five Pandavas:

"भगवान, यह क्या हो रहा है ? स्त्रियां पुरुषोंको देव मानने लगीं इसलिये तुम रूठ गये ? क्या, हम दोनोंसे हाथ धो बैठीं ?"

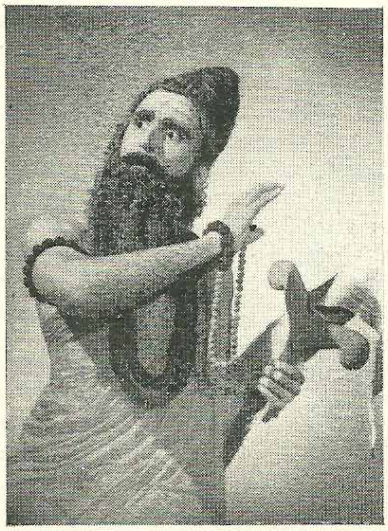
To support the intellectual complex of Shakuni, Sushila Rani has turned Duryodhan and Dusshasan into a pair of foolhardy buffoons, who constantly seek support from their intellectual maternal uncle. Though this change is a digression from the original legends, it helps to pull the strings of the drama closer by turning the play into a duel of wits between Draupadi and Shakuni.

Space does not permit a complete analysis of Sushila Rani's first screen story, which is too full of little subtleties that add to the general design, even though a number of minor liberties have been taken by the writer to make the story purposeful.

If "Draupadi" becomes a box-office success, and I have no doubt it will, I am afraid 60% of the credit for such a success should go to the story writer.

Like any other woman, Sushila Rani likes success and that is perhaps the reason why she was constantly conscious of the box-office whilst writing.

BABURAO PATEL.



RAMNIK PRODUCTIONS

Present

YOUR HOT FAVOURITE

SHOBHANA SAMARTH

as

TARAMATI

in

TARAMATI

THE BEST LOVED MOTION PICTURE

Starring :

VASANT THENGDI, NAYAMPALLY, KANHAIYALAL, PARESH BANERJI, SAROJ BORKER, BUASAHEB CHANDORKAR, BABY SHAKUNTALA, ANANT MARATHE, WASKER-DEWASKER AND THOUSAND OTHERS.

Producer :
RAMNIKLAL SHAH

★

Director :
RAJA NENE

★

Production Secretary :
J. C. SOLANKI

★

Asst. Director :
D. J. DHARMADHIKARI

Sound :
S. DAMLE

★

Music :
K. BHOLE

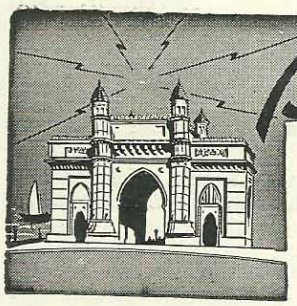
★

Photography :
E. MOHAMMED

World Rights Controlled by

RAMNIKLAL MOHANLAL & CO.

KHETWADI MAIN ROAD, BOMBAY 4.



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

GOD-SPEED AND GOOD LUCK !

The war has hit the film industry rather badly in so far as the technical contents of our motion pictures are concerned. While Hollywood has had the advantage of the latest innovations in technical equipment, the Indian film industry had to rely upon pre-war equipment with its strict mechanical limitations, with the result that the technical quality of Indian pictures has steadily deteriorated during the last five years. This is most noticed in the departments of sound recording and sound reproduction.

As if in response to the silent prayers of the Indian producers, the forthcoming trip of Mr. M. A. Fazalbhoy to America, is expected to prove a blessing to the entire Indian film industry.

Mr. M. A. Fazalbhoy

Mr. Fazalbhoy has been a pioneer of motion picture equipment in India and has helped all Indian producers for years, not only by introducing to them the best in the equipment line but by guaranteeing service and maintenance thus helping them to take the maximum value from such equipment.

To Mr. M. A. Fazalbhoy also goes the supreme credit of constructing not only the largest but also the best equipped studio in the East.

It is therefore welcome news that a man of Mr. Fazalbhoy's business contacts and integrity should have been selected by the Government of India to tour the U.S.A. at this critical period when different Post-War Reconstruction plans are on the anvil. We congratulate the Government on their wise choice and thank them on behalf of the Indian film industry.

Mr. Fazalbhoy will be representing the entire motion picture industry of India in addition to being an Adviser to the Delegation which is being sent by the Federation of Indian Chambers of Commerce and Industries. Sir Chunilal B. Mehta, the leader of the Delegation will find in Mr. Fazalbhoy a first-class man who can not only tell everything about the motion picture industry but also give valuable suggestions about different commercial enterprises in the country.

Mr. Fazalbhoy will be attending, as a delegate, the sessions of the International Business Conference, which is being held at Atlantic City in the United States from the 10th to the 18th November.

The Indian motion picture industry could not have chosen a better representative than Mr. M. A. Fazalbhoy to secure for itself some status and recognition in the Post-War Reconstruction world. We wish Akbar Fazalbhoy all luck and success.

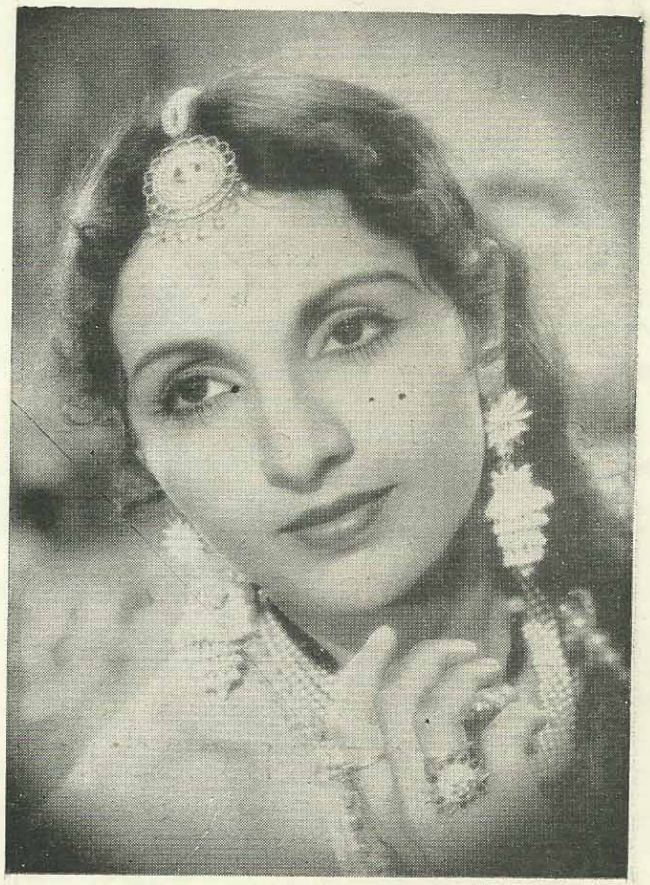
RECORD-BREAKING MANIA

The mania for piling up weeks at a theatre to prop up institutional prestige is assuming hydrophobic forms and producers are found biting one another under the malignant influence of this mania.

Several pictures in the town are unnecessarily kept running by purchasing tickets from day to day and reaching the minimum weekly hold-over figure. Generally these tickets are freely distributed amongst the Indian troops, who like to see a free show as long as someone pays for it. By this method, the scheming producers hope to pile up an impressive box-office record for their pictures and it is not surprising that pictures pass through silver, golden and diamond jubilees though very few of them deserve even a ten weeks' run.

The net result of this questionable practice is that a number of other pictures continue to remain in tins unreleased. We have already over a hundred pictures in tins with different producers lying unreleased-pictures which should have come on the screen long before.

This dirty practice is putting the exhibitors to a loss as they cannot take full advantage of the present high tide of war inflation by changing pictures oftener and getting the maximum profits. Even the best of pictures is bound to drag on after the first ten weeks and then it becomes not such a juicy proposition to the mo-



Once again in another mythological, Shobhana will be on the screen in "Krishnarjun Yuddha".

RAJA MOVIETONE
presents

LILA CHITNIS
CHARLIE
AND
RADHA RANI

in

GHAZAL

With

Nagendra Mazumdar
GULAB
SHAKIR
Ram Pyari
RAZIA
RAMESH
ARIF DURRANI
AND
ZAHUR RAJA

SCREEN PLAY & DIALOGUE: AGHA JANI KASHMIRI

MUSIC BY: GYAN DUTT

DIRECTION: ZAHUR RAJA

SUPERVISION: CHOWDHARI

WORLD RIGHTS CONTROLLED BY

SWASTIK FILM CIRCUIT
Podar Building, Sandhurst Road,
BOMBAY 4.

ney conscious exhibitor. Imagine what must be the thoughts of that exhibitor who is victimised by a producer who buys tickets from week to week and sends bogus people to reach the weekly minimum hold-over figure.

Can't we have some clean business methods and some honest competition in this darned film industry of ours?

OUR FASTIDIOUS CENSORS

Film producers in the country are considerably upset over the new decision taken by the Censor Authorities to the effect that whatever be the justification, no Indian pictures will be allowed to be recensored. All this means that a producer cannot make any changes either by additions or by deletions once a picture has been censored.

This is evidently a new brain wave of the Censor Department. As it is no one was ever pleased with the censoring methods in the country and this latest fancy should make the Censor Department very unpopular.

We would like to know what the Censors would do in the case of a picture which after its initial censoring has been objected to by the public, thus making it obligatory upon the producer to make some compulsory deletions to pacify the public. If the new rule is to be applied to such a case the picture must be withdrawn from general exhibition because the original Censor Laws insist that no additions and alterations may be made in a picture once it is censored. And the new rule prevents recensoring.

We are told that the Indian Motion Picture Producers' Association have already protested against this new rule. We contribute to their protest and wish to know why the Censor Department is unnecessarily becoming fastidious and silly.

A LITTLE COMMON SENSE, PLEASE !

India is a funny country. Not only have we over a hundred languages and over two hundred communities and sub-communities, we have also a European Chamber of Commerce, an Indian Chamber of Commerce, a Muslim Chamber of Commerce, a Cutchi Memon Chamber of Commerce, a Maharashtra Chamber of Commerce and what not. Even in nature's own supply of drinking water, we have Hindu 'pani' and Muslim 'pani'. The only thing they could not yet separate is air, though M. A. Jinnah is trying to do so by establishing a Pakistan.

No wonder, therefore, that in the tiny world of films we have an Indian Motion Picture Producers' Association and an Independent Producers' Association.

We do not exactly know the credentials of the latter institution but it is evidently an assembly of people who had been dissatisfied with the working of the Indian Motion Picture Producers' Association. No one would blame these "independents" for being dissatisfied, because the affairs of the IMPPA have been rather autocratically dominated by a small clique of big producers who do not allow small pipers to play the game.

But we do blame these little fellows for leaving the ranks and forming their own independent institution instead of fighting it out to the finish by remaining in the IMPPA. It would have been easy for them to secure a working majority and oust out the undesirable elements in the Association. There is no manliness in giving up a fight.

Now we notice the ridiculous spectacle of two producers' associations approaching the Government through different doors and asking for favours. Isn't it a matter of shame for members of both the institutions?

Some of the members of the IMPPA are very unreasonable in their approach to others, but do they realise that by dividing among themselves they lose the

strength of unity. It suits the Government to have two organizations so that it can play one against the other.

Where is the patriotism of our producers gone?

NEW FACES REQUIRED

The present state of affairs existing in the industry regarding artistes is something to muse about. Thirty years ago when Dadasaheb Phalke started the first Indian picture he had to be content with men playing the role of women. For years he had to turn men into women for film purposes because he could not induce any woman, even from the lowest walk of life, to assume the screen make-up and work in pictures. It was considered highly degrading to do so. At the time there was a crowd of male talent and young men came from all over India offering to play the women if necessary. General scarcity was of women in our pictures.

Today, we find a number of women from good society rubbing shoulders with men and giving to the screen their best. But there is a terrific shortage in our screen boys. While we have had some new girls like Neena, Renuka Devi, Vanmala, Swarnalata and others in recent years, we have not had a single new boy since Ashok Kumar stepped into the limelight. The net result is that we have to be satisfied with Motilal, Kishore Sahu, Prithviraj, Ishwarlal, Pahari, Ullhas, Jairaj and others. The faces of these boys have now become tiresome and old.

The reason of this scarcity seems to be a temporary craze which producers had at one time for female artistes. They searched the length and breadth of India for girls and managed to get a couple of new faces every year for a number of years. But they never started any search for boys nor were the boys, who came knocking at the door, encouraged. The net result of this indifference has been that we have not had a single new male face on the screen for a number of years and producers are compelled to duplicate the same old faces in a number of pictures, and it is not surprising to see Ishwarlal in five different pictures running simultaneously in the town. In fact, today we have not a single hero worth the name or trouble. Most of our boys have gone bald and they look more like fathers than like glamour boys.

It seems that our college boys have lost all interest in the motion picture industry and are joining the different war services lured by the uniform. Some of these boys should be induced to come and join the screen as we need new faces amongst male stars very badly and immediately. If the measure of earning is any temptation to these boys let them know that Chandramohan is earning over Rs. 15,000 a month, Motilal over Rs. 10,000 a month, Ishwarlal also somewhere near about, Ashok Kumar between Rs. 3,000 to Rs. 4,000 and so on till the most useless hero of the screen draws today easily over a thousand rupees per month. The film industry can afford to pay fancy salaries for suitable talent and it is really worth their while for some of our young men to knock at the door of our industry for a career. Producers who are adepts at searching for

She has been truly called a remarkable artiste by all critics of "Draupadi". Snapped in the midst of her dance, this is a spy photograph of Sushila Rani from the dance she has given in "Draupadi."

FOR SIND & BALUCHISTAN :
N. T. SITLANI & SONS,
INDUSTRIAL ASS. BUILDING, CHURCHGATE, BOMBAY.
FOR SOUTH :
NEW SUPER PICTURES,
GANDHI NAGAR - - - BANGALORE CITY.

girls all over the country are strangely enough indifferent where boys are concerned. Is it necessary that sex should dominate the artistic and the industrial aspects of our film industry?

FRANKENSTEIN OF FILM PUBLICITY !

Film publicity is taking strange shapes these days with different studios competing with one another. Apart from the legitimate newspaper propaganda through which, incidentally, the newspapers get their biggest revenue from the film industry, street corner hoardings and posters are displayed throughout the city.

These again take strange shapes and we often see the most grotesque distortions of the human faces which are proudly claimed as stars by the film producers. But the man who first thought of the idea of using the Hindu Crematorium wall in Bombay for film advertising purposes should be called the Frankenstein of film publicity.

Every morning when one has to pass along the Queen's Road, the sight of gay-coloured film advertisements staring from the Crematorium wall with the smoke of human flesh burning behind prove revolting to the average man's decency and sentiments.

Is the rest of Bombay not large enough for the film producers that they are compelled to use this Crematorium wall for peddling their wares? Whenever I pass the Crematorium, which receives the last remains of our worldly existence, I am reminded of the people I have 'accompanied' on their last journeys. Thus that grand old trooper Kikubhai Desai, who died with a smile on his face, seems to say: "Hullo, you fellows are still at the old game?" Then comes the sad smile from old Jayashanker of "Moj Majah" and the latest race tip from the sporting Naginlal Shah of "Chitrapat".

But a sweet, kindly face that brings tears to my eyes still is that of Baburao Pai's old mother whom hundreds of us saw off one unexpected morning.

Behind that Crematorium wall are many memories of friends and relatives dear to one and all and one's finer sentiments demand that these walls at least shall be kept free from the mercenary tint of human greed.

The wall, by itself, has no publicity value as the Queen's Road is essentially meant for motor traffic which rushes past the Crematorium. The only pedestrians who come near the wall are those with tears in their eyes to bid the last farewell to their dear ones. To thrust on such mourners the information that "Shakuntala" is running in the 60th week at Swastik Talkies or some such thing is nothing short of commercial sadism.

I want to know whether our producers are decent human beings or just monsters without any fine sentiments.

YOU WILL HARDLY BELIEVE

That while great minds like His Holiness, the Jagatguru Shankaracharya and Dewan Bahadur K. M. Jhaveri are engaged with the problem set by Sushila Rani, "gentle" Jamsu Wadia is annoyed about the epic success of "Draupadi". If Krishna Bhakta Draupadi could draw such crowds, he wonders what happened to "Krishna Bhakta Bodana".

That after seeing "Draupadi", Kevalchand, the business twin of Kapurchand, offered a bet of Rs. 1.000 to his elder brother, Kapurchand, that "Draupadi" will run more than a year. Kapurchand who does not believe in losing good money on bad bets is reported to have given a classic reply: "Kevalya, we make money on others' pictures—not lose on them. That is our "kismet", remember!"

That the prize-fool of the year should be Baburao Pendharkar because he thinks loudly that Sushila Rani can't even sing. It is high time that he gets his ears cleaned of Indira Wadker's classic dirge.

That Sushila Rani's music has given a lilt even to the tiny Kevalchand who goes about singing "Sheetal

Chandni Khili Khili" with the mid-day sun burning his top.

That the present occupation of Sushila Rani is to refuse producers' dizzy offers to act anything from Cleopatra to Kasturba. The producers don't care so long as they get a ready-made star.

That the most unhappy man of November will be Shantaram of "P.P.A. Dera" fame. While his tent had to be pegged at the Novelty, he wonders how Baburao Patel could have got not only the Imperial but also the Roxy for his "Draupadi".

That when people told Shantaram that Baburao Patel had directed "Draupadi" well, he is reported to have stared at Zabak, the miniature journalist. Zabak apologised with the words: "I'll see to it, chief" and winked at Abbas with the glass eye.

That some Punjab weeklies have already begun writing the "Reviews" of "Draupadi" long before the release of the picture. Why don't they refer to the dictionary for the exact meaning of the word "review"?

That Baburao Pai of Prabhat is happy that "Draupadi" is such a big success. Is it a homoeopathic feeling of poison killing poison.

That Shantaram's elder brother, Kashinath Dada, the big bald head of Rajkamal with no vegetation within or without, is reported to be suffering from poster hysteria. Did he, by any chance, see too many "Draupadi" posters?

That Mahatma Gandhi will decide not to see "Draupadi" after reading Atre's review in "Navyug." After all said and done it is a Congress paper though Congressmen fail to realize the fact. Probably, they miss in it "Truth", the sheet anchor of the Congress.

That Pandit Indra remains the most surprised man of the year when people congratulate him for the beautiful songs and dialogues of "Draupadi". Panditji is discovering himself gradually.

That Chandulal Shah is one of the few persons who thought "Draupadi" to be wonderful in the absence of Baburao Patel. All the rest thought it "most wonderful" in Baburao Patel's presence including, of course, D. N. Nadkarni, the Prabhat-Rajkamal-Filmistan one-man publicity corporation.

That Rai Bahadur Chuni Lall modestly admitted that "he would not be ashamed to present a picture like "Draupadi". How could he when he has been at "Chal. Chal, Re Nav Jawan" for nearly two years?

That Dewan Sharar has been trying to see "Draupadi" at the morning trials but that fellow Shantaram—Well, Dewan Saheb, you can still see the 10 P.M. show any night after Shantaram goes to bed. Why not sport a beard for a couple of hours so that no one can spot?

That Sohrab Modi proposes to sack Architect Russi Banker because everyone likes "Draupadi" sets better than those of "Prithvi Vallabh." Russi is reported to have turned round and said: "But, Sohrabji, I gave Baburao the old sets of "Prithvi Vallabh" and it is marvellous how the great critic did not even suspect."

That several producers are rushing for the loan of "Draupadi" costumes—probably because they are designed by Sushila Rani. Don't be surprised if you read an advertisement like: "And featuring the famous costumes of 'Draupadi'."

"filmindia"

When good motion pictures are made, you don't need to give an advertisement to "filmindia" to get a good review.

When a rotten picture is presented to the public and advertised as the best in the country, not all the money in the world can stop "filmindia" from condemning the picture.

That is why "filmindia" sells more than all the film magazines in the country put together.

The Greatest Star-Cast Ever Assembled on Indian Screen!

NOORJEHAN ISHWARLAL
MEENAXI YAKUB
BABY ALAKA SALVI, JOG
BABY LATA GIRISH
DAMUANNA MALWANKAR
and
SITARA

BROUGHT TOGETHER IN THE MOST INSPIRING ROLES OF THEIR CAREER

IN

PRAFULLA PICTURES'

OFFERING IN HINDUSTANI

BADI-MA

— A DRAMA OF TODAY WITH A MESSAGE FOR TOMORROW —

Produced & Directed By

WINAYAK

STORY: V. S. KHANDEKAR. SCREEN PLAY: ZIA SARHADI. MUSIC: K. DATTA.

NEARING COMPLETION

For Particulars Write to

AJIT PICTURES,
Main Road — DADAR, BOMBAY.

That Khwaja Ahmed Abbas is reported to be hibernating in Kashmir prior to his splashing a lot of ink about "Draupadi" in the weekly rags. Watch Baburao Patel trembling in advance.

That there is another socialist lover of the human race by the name of Mantoo or Juntoo who will fill up the Urdu papers with filth about "Draupadi" and expect people to take it as intellectual humour.

That as a number of journalists have become just so many quislings by expressing their regard for "Draupadi", the Atre-Gadre corporation will hold protest meetings and drive out these quislings from the pack.

That Shantaram is reported to be nursing the very ill Atre so that he may live to tell the story of Baburao Patel's "Draupadi" his very own way.

That V. Shantaram's and Jayashree's new infant daughter is likely to be named Draupadi after the great heroine of history and perhaps to commemorate an old friend's success as a director.

That the recent Diwali publicity given to the Big Bald Head of Rajkamal, Kashinath Dada, is reported to be drawing crowds at "P.P.A. Dera". They say that it is as polished a picture as Dada's shiny top.

That according to Baburao Pendharkar, film production is not as easy as horse-racing. No wonder that he put his tail in and ran away while the other fellow stuck to the ship and took it to port through a storm.

That Producer S. Mukherjee is now busy cutting down "C.C.R. Nav Jawan" from 19,000 to 11,000 footage. It seems that the Rai Bahadur told him too late that only one picture at a time can be released at the Roxy.

That Producer Mukherjee has taken exactly 22 months to produce his first picture for "Filmistan". That is a world record by itself and that is one reason why Mukherjee is the foremost producer of India. We don't think even Shantaram can beat this record. Producer Vyas would have produced a litter of 22 pictures during that period but for the licensing nuisance.

That according to Rai Bahadur Chuni Lall there is an offer of 22 lakhs for the "C.C.R. Nav Jawan"—a lakh for every month of production. Only there are no buyers.

That Dame Rumour once again reports that Prabhat-Mukherjee alliance is already in the air on mutual profits terms, as Baburao Pai cannot shift his headquarters permanently to Poona.

That some man by the name of Dharamkumar has gone to America to bring home the vitamins for the Indian film industry. After his return our film industry will become the nation's first industry. Don't say that we did not warn you in time.

That Ambalal Patel who is known for his sari patterns in the "Illustrated Weekly," has also gone to America and threatens to bring back educational ideas for India. We hope he takes some primary education himself.

FILM-SCENARIOS

The Art in Industry Exhibition organised by Burma Shell includes, this time, "Film Scenario" as an item of competition with prizes amounting to Rs. 750.

These prizes will be given to the three best scenarios of short subjects of educational interest. We don't know who the judges are but whoever they be, they should know something about this specialised job.

Entries close on the 20th November and those interested should write for further information to Burma Shell, Bombay, Karachi and other towns.

OUR REVIEW

Shantaram Presents A Sickening Picture !

"P. P. A. Dera" Becomes A Nauseating Affair !

Dewan Sharar "Murdered" In Cold Blood !

"Parbat Pe Apna Dera" is the third production of Mr. V. Shantaram since he left Prabhat and came down to Bombay and purchased the studios of Wadia Movietone.

It seems that with the purchase of the Wadia studios, Shantaram seems to have inherited the production technique and traditions of Wadia Movietone—the way we find Shantaram's pictures gradually deteriorating in quality and contents.

While Shantaram has not at all improved on his previous work since he landed in Bombay, the Prabhat people have given a real smasher in "Ram Shastri". The old impression which many people had that Shantaram has been the artistic soul of Prabhat must therefore be revised now and one is rather inclined to think that without the excellent team work, which Shantaram used to get in Prabhat, Shantaram cannot produce a real good picture independently.

In the three pictures which Shantaram has produced in Bombay, his production art lies mercilessly exposed.

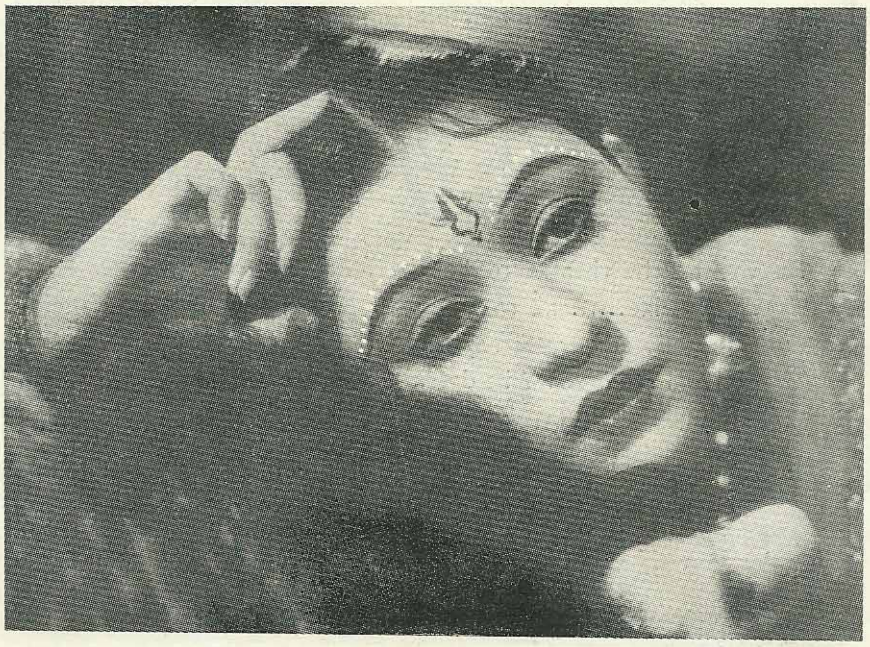
From "Shakuntala" to "Parbat Pe Apna Dera", there is not a single flash of the genius which Shantaram had shown so many times whilst with Prabhat. Or were the previous flashes of genius some one else's labour?

The box-office success of "Shakuntala" is due to the present war-time inflation. In these days almost any picture draws capacity houses for weeks on end. The box-office success of "Shakuntala" is therefore not a surprise as the picture was a fairly good second-class entertainer. Even "Mali" which was a rotten affair all round pulled for twenty-five weeks at the Novelty.

PARBAT PE APNA DERA

Producers: *Rajkamal Pictures*
Language: *Hindustani*
Story & Songs: *Dewan Sharar*
Music: *Vasant Desai*
Art: *Bal Gajbar*
Photography: *V. Avadhoot*
Cast: *Vanmala, Ullhas etc.*
Released At: *Novelty, Bombay.*
Date of Release: *27th Sept. '44.*

Director:
V. SHANTARAM.



It is some make-up Sadhona is sporting in "Vish-Kanya," a Ranjit picture.

Khurshid gives another beautiful performance in "Babar" inspite of the 'pumpkin' on her head.

And yet "Shakuntala" remains a very disappointing picture coming as it does from Mr. V. Shantaram who is never tired of being known as India's best director.

Worse than both "Shakuntala" and "Mali" is "Parbat-Pe-Apna-Dera", the latest Rajkamal release produced and directed by Shantaram.

SICKENING AND IMMORAL

The picture is one long sickening spectacle from the beginning to the end. It has nothing in it either to entertain or to admire. It presents the most disgusting bathos of cinematic art. The story is built on an immoral design and nauseates one and all.

"P.P.A. Dera", in short, becomes a most shameful milestone in Shantaram's one-time splendid career as a producer and director.

It is a pity that like the boulder in "P.P.A. Dera", Shantaram has himself rolled down to the bottom in his work as a film man. With "P P.A. Dera", Shantaram now joins the ranks of our third class directors in the country who keep on giving us motion picture sausages at regular intervals to earn for themselves some sort of a livelihood.

It will be well for this one-time good director to cut himself off from his present company of sooth-sayers who constantly misguide him by undeserved praise and seriously think of his future production plans in terms of art and quality. Because from Shantaram all people expect progressive art and nothing less.

POOR DEWAN SHARAR

The story of "P.P.A. Dera" is adopted from Dewan Sharar's short story, "World Of Eyes" published in the April 1942 issue of 'filmindia'.

In its original form the story had a better picture theme than what we find in the ultimate motion picture.

We can not understand why the hell should the original stuff have been changed so much as to lose its thematic identification.

Ramdas, the hero of the original story, was supposed to be a virtuous hermit, good-natured and saintly, young and handsome, willing and above temptation. With his power of healing the blind, he helped one and all, who came to him.

Shantaram seems to have changed the basic psychology of this character completely in his picture and in doing so he has debauched the inherent philosophy of the theme.

Shantaram's Ramdas of "P.P.A. Dera" is a haughty, ill-mannered, unconvinced recluse who happens to possess a solitary phial containing some herbal remedy for curing blindness. He lives on the top of a mountain, away from human habitation, because he hates human society. The sight of a human being enrages him and he starts throwing stones at people immediately he sees any faces. A man like this can never be a saint. He must be a damn hypocrite. His subsequent moral degeneration, therefore does not cut any ice psychologically. Had the original psychological portrayal of this character been kept in tact, the subsequent conversion of Ramdas, under temptations of civilization, would have presented to the picture a more philosophical theme with better appeal to the mind and to the heart.

In the original story, Ramdas, the saintly person, goes to the city because he is convinced that he could do greater good to humanity in the midst of the afflicted crowds rather than by isolating himself on a mountain top.

Shantaram's Ramdas runs away from his mountain top driven out by gossip and scandal and attracted by the beauty of Meena. What a stupid change!

In the original story, Ramdas, the healer of eyes, comes to the city and begins giving relief to the afflicted. In the midst of this humanitarian work, he succumbs much against his inner voice, to the temptations surrounding him.

Shantaram's Ramdas comes to the city and straightaway begins his frolics of fun and passion and throws himself into an orgy of enjoyment. He shaves off his beard, takes a shower bath and goes boating and hearing music. This is utterly inconsistent with the basic philosophy of a good hermit's life.

In the original story, when Ramdas is discovered in the arms of a dancing girl, the very unflinching faith of Meena in her husband gives a new vision to Ramdas who instantly repents and with the sternness of his saintly character blinds himself with the words: "I have healed them of their fault. They shall never see again."

Shantaram's Ramdas runs like a dog after every bitch in sari and loses his eyes as a result of an unfortunate accident during Diwali fireworks. And strangely enough this unconvinced sinner gets back his eyesight through divine mercy by pulling at the gong for an hour. This is another silly and stupid change which kills the theme of the original story.

The motion picture as we see it on the screen to-day provides a monumental evidence of how a good theme can be ruined by stupid, unintellectual and unimaginative treatment. As a story-writer Dewan Sharar lies murdered in cold blood by one of his best friends. What a pity!

THE HINDU SENTIMENT

Though the original theme of eyes and no eyes is not new on the

बीसवीं सदी
He wanted the theatre to be the stage of his life.....and so through the turmoil and catastrophe of TWENTIETH CENTURY he dreams.
Does his dream come true ?
A BHAVNANI PRODUCTION.
STARRING
MOTILAL
NARGIS
MAZARKHAN
GOPE, ASHALATA,
NAVIN YAGNIK
For rights apply to
DISTRIBUTION DEPARTMENT, NATIONAL STUDIOS, LTD.,
LAMINGTON ROAD, BOMBAY.

Shamim and Mridula make an attracitve team in "Jwar Bhata," a social story of Bombay Talkies.

Indian screen, the same having been exploited in numerous subjects like "Surdas," "Arman,' "Meri Ankhen", etc., a lot could have been done with it with a bit of intelligence and imagination.

Let us take a situation at random and suggest a possible development on the original thematic lines.

When Meena sees Ramdas, her husband, in the arms of a dancing girl, what would be her reaction? Meena considers her husband to be a god on earth—the only man who has lighted up her world of darkness with the blessing of eyesight. She is not prepared to believe anything against her god-like companion, who is daily giving relief to the afflicted.

And yet when she sees Ramdas in the arms of the dancer, she can not believe her own eyes.

In his original story Dewan Sharar makes the heroine say: "I cannot believe it. Is something amiss with my eyes? Never tell me I have seen aright."

Here the screenplay could have been changed a bit to secure more emotion and drama. Meena could have said to her husband: "In the world of the blind, I was at least spared such a sight. If this is what you wanted me to see why did you at all restore my eyesight? Take back your blessing and make me blind again so that these new eyes of mine may not help to shake my faith in you. I want my husband to remain a god to me through eternity."

Had Shantaram exploited this sentiment which is paramount in a Hindu wife's life and relationship with her husband, the story would have become more intense and dramatic.

Probably Shantaram was afraid that he would repeat the story of Surdas had he adhered to the original conception of Dewan Sharar. And that is why he probably tried to be different and ended by being stupid.

The present newspaper publicity of "P.P.A. Dera" seems to be intended to justify this stupidity by attributing to Shantaram a new courage in handling the theme in a novel way. If this is novelty it can well be called infernal stupidity and bankruptcy of brain. No amount of hired write-ups can convince any one about Shantaram being intellectually novel in the treatment of Dewan Sharar's story.

A write-up in the "Sunday Standard," cooked up of course, states "Incidentally Shantaram's individuality (which is better known as the "Shantaram touch") is evident in dialogues, songs, music and the acting of the principals and is manifested in its best form in the editing of the picture—that Shantaram's individuality is so overpowering that even the meritorious works of Dewan Sharar, Vanmala, Ullhas, Avadhoot—the cameraman, Vasant Desai—the music director and Bal Gajbar—the art director hardly attract our attention but that is an inevitable feature of any work of a powerful personality."

WITH VICTORY

WESTERN ELECTRIC RECORDING

for India

BRILLIANT PROSPECT FOR THE INDIAN FILM INDUSTRY

The Most up-to-date Western Electric Recording Systems will be available to the Indian Film Industry in the post-war period. In order to meet the general demands it has been decided to book firm orders now for delivery in strict rotation as soon as equipment is available. Plan now for post-war development—contact our nearest service depot for full details.

Western Electric Co. Limited

WEK6

FORBES BUILDING, HOME STREET, BOMBAY

Service Depots at :—

BOMBAY-CALCUTTA-COLOMBO-DELHI-JUBBULPORE-KARACHI-LAHORE-MADRAS

Mridula, a new comer to the screen makes her debut in "Jwar Bhata", a picture of Bombay Talkies.

Marvellous! The ego of this man doesn't even seem to blush with modesty in appropriating to himself the fruits of other people's sweat and labour. If capitalists are condemned for living by exploiting the labour of others, what should one think of a man who seems to rob his workers of even the mental satisfaction derived from their work and covers himself with all the glory which, if there is any, should be entirely theirs.

Shantaram is clearly practising self-hypnosis with such cooked-up paper praise and if this state of affairs continues for some time more, our industry will have lost one of its experienced film directors.

ROTTEN PRODUCTION VALUES

Coming to actual production values of the picture, one must admit that the photography of the picture is enterprising. Though it is not consistent throughout, it is brilliant in parts. The sound recording is erratic. The sets are phantastic and certainly not in keeping with the demands of the story. They are unnecessarily loud and the interiors do not match with the exterior surroundings.

The music of the picture is again disappointing. A common 'gazal' and few obscure, unattractive tunes constitute the entire musical value of the picture. The song compositions are equally poor.

The dialogues of the picture lack beauty of expression and sound insipid most of the time.

The direction of Shantaram is too poor for words. It is just third class in quality. The man fails to work up the psychological tempo in almost every important key sequence.

From the players, the best performance is given by the little beggar child who sings a song of big philosophy. Strangely enough, children seem to know better philosophy of life than grown-up people.

Vanmala is not as bad an artiste as seen in "P.P.A. Dera." She has given good work previously. But she has been so unsympathetically photographed and so badly directed, that her work looks mediocre and poor. In "Dil-ki-Baat," this girl had done pretty well and she should have shown improvement under a more experienced director. We think bad direction has killed this artiste.

Ullhas as "Ramdas" proved an utter misfit. He looks attractive only when he throws stones at others. Rest of the time, he invites stones at himself.

"P.P.A. Dera" is a motion picture flop all round. There is neither art nor entertainment in it and it is not a picture worth wasting one's time over.

Smokers who are particular...
their particularness help them to pick out a brand, with rich flavour — and STATESMAN IS USUALLY THE CHOICE.
Statesman Cigarettes
Statesman
FINEST VIRGINIA MAGNUM
10 CIGARETTES 10
It is the cigarettes which make the brand and not the brand which makes the cigarette — Statesman are essentially cigarettes — CHOICE AS A STATESMAN.
ISSUED BY James Barnett & Sons

OUR REVIEW

Sohrab Modi Gives An Indifferent Picture!

"Parakh" Just Fails To Click

Mehtab Gives A Good Performance

In giving "Parakh" Producer Sohrab Modi seems to have tried an experiment against the prevalent social currents. It is evident that the experiment has proved expensive. Nevertheless, the attempt has to be applauded. In this country where old notions die hard, no man or woman is prepared to accept with sympathy the story of a prostitute. The very word is an anathema to the average housewife. who apart from imagining the glorification of a prostitute, would hardly like to see even a true and realistic story of her life. With such traditional hostility prevalent in the country, it would be considered rather foolhardy on the part of Mr. Sohrab Modi to have taken up a theme of social justice to a prostitute and made it into a picture. The masses in our country are not prepared to accept such stories even though the intellectuals would like to see such films sometimes.

AN OLD, OLD STORY

Kiran, the daughter of a rich dancer hates her mother's profession and gets married to Sadanand, a well-to-do man of society. For a time Sadanand and Kiran are happy and they have a son of their own. But the neighbours soon take part in their life and gradually turn it into a torture. Sadanand dies in an unfortunate accident and fearing that Prakash, the little son, would be made a target of the evil shafts of society, Kiran hands over her little son to Dwarkanath, a friend of her late husband.

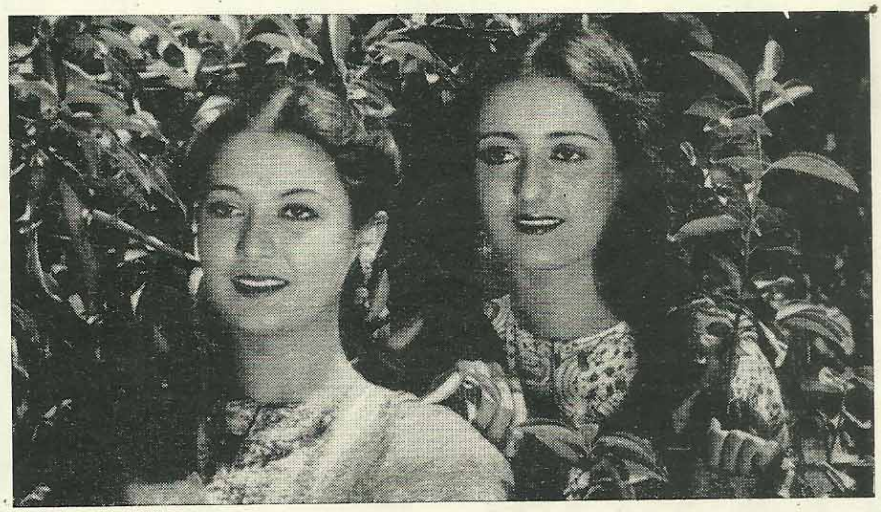
Prakash is brought up by Dwarkanath as an adopted son of his own while Kiran lives a secluded life without letting Prakash know that she is his mother.

The story opens years later when Prakash and Balraj, Dwarkanath's own son, are in college together and Lata, Dwarkanath's daughter, is in her teens. Prakash, like every hero, is brilliant in studies while Balraj, like every villain, is given to bad ways. Lata is in love with Prakash and Prakash reciprocates the feelings with equal warmth. That is the usual romantic set up for the story.

"P A R A K H"

Producers:	*Central Studios*
Language:	*Hindustani*
Story & Dialogue:	*Pt. Sudershan*
Songs:	*Lakhnavi, Sudershan and Harnalvi*
Music:	*K. Anwar and Saraswati Devi*
Photography:	*Sarpotdar and Keki Mistry*
Audiography:	*D. Billimoria*
Cast:	*Mehtab, Kaushalya, Shah Nawaz, Yakub etc.*
Released At:	*New West End, Bombay.*
Date of Release:	*16th Sept. '44*

Directed By
SOHRAB MODI



Manorama and Salma provide all the sex-appeal in "Champa" produced by Shorey Pictures.

"Filmindia" regrets to announce the sudden death of Devi Sumathi, younger sister of Sushila Rani, at the young age of 22, on Sunday, the 29th October 1944, at 10-5 P.M. at her residence at Malabar Hill, Bombay.

फूल तो दो दिन बहारे–
जां फ़िज़ां दिखला गये
हसरत उन ग़ुन्चों पे है
जो बिन खिले मुरझा गये

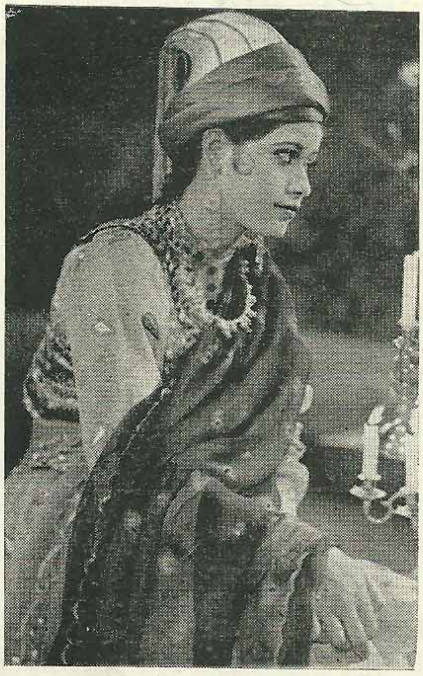
On the other side, Kiran does some stitching and sewing and maintains herself, leading a life of puritanic resignation. Dwarkanath comes and meets her very often and looks upon Kiran as a goddess.

The plot starts travelling now with a quarrel between Prakash and Balraj. Balraj is a spendthrift who borrows money and spends it on girls. He therefore needs money very badly and constantly. He is also jealous of Prakash and his accomplishments, and he does not view with favour Lata's intimacy with Prakash.

Balraj comes to know of the secret of Prakash's birth and he soon starts blackmailing Kiran, the mother, for money. In stitchings and sewings she cannot raise Rs. 300/- a month which is the demand of Balraj. So she takes up again to her old career of dancing. This invites the ridicule and disgust of Dwarkanath who, not knowing the real secret, condemns Kiran suspecting her of having gone back to her traditional profession.

Very soon Prakash comes to know the secret of his birth and he finds his mother. Prakash decides to stick to her after having heard her story and takes her for a goddess.

The drama is now mixed up for a while and a lot of misunderstanding is created to give it suspense. Lata and Prakash have a misunderstanding over Prakash's mother.



Sulochana Chatterjee attracts attention in "Shahenshah Babar."

One night Prakash's mother leaves the home with an idea to make her son happy in love with Lata. The drama soon comes to an end under the wheels of a motor car where we find Kiran fatally injured. She dies and with her death comes happiness to all the rest who are living.

INDIFFERENT PRODUCTION VALUES

Had the script of this picture been written with greater care Sohrab Modi could have done more justice to the story. But the script has been so badly mixed up that the director fails to give us conclusive work in emotional sequences. The dialogues of the picture are pretty poor and do not warm up at any stage.

The music is unexplainably poor. The song compositions are nothing much to go wild over.

The director has laid a bit too much stress on Kiran's work with the result that the other portrayals suffer in comparison. And so does the story. After the interval the picture has been cleverly directed but before the interval it drags a bit. Sound and photography are inconsistent though quite good in parts.

MEHTAB DOES WELL

Most of the time Mehtab plays the old woman in the story and she succeeds in portraying the pathos of her role remarkably well. No one looks out for any specific beauty in an old woman's role and the role helps Mehtab to display her histrionic talents without inviting any unnecessary criticism. But when she assumes the youthful portrayal, her long nose turns into a huge sign of interrogation. No longer does she look young and buoyant nor beautiful or attractive. Her coquettish movement in the youthful role prove revolting and though the poor girl tries her best, she fails to make an impression. And yet, with all criticism, Mehtab has given the best performance in the picture. Kaushalya in the role of Lata looks a clumsy piece of womanhood. Her work is silly and unimpressive. Balwant as Prakash the hero looks like a frightened milksop with a glassy stare. Sadiq Ali as Sadanand has very little to do and that too he does badly. Yakub in the villain's role has given his stereotyped performance at which he seems to be an adept.

Some imagination and intelligence seems to have been used by Shah Nawaz in portraying the role of Dwarkanath, the friend and brother of Kiran. He does his work intelligently and though he is inclined to be melodramatic at times, one cannot blame him much seeing the actual demands of our masses.

Though the picture bores part of the time, we wish it had become popular at the box-offices because it presents a theme about which people should do some new thinking.

BY APPOINTMENT

"HIS MASTER'S VOICE"

by constant research
and infinite experiment has
maintained world-leadership
for forty years in

HOME ENTERTAINMENT

RADIO

RADIO-GRAMOPHONES

RECORDS

"HIS MASTER'S VOICE"

PR-4

SHOBHANA SAMARTH—

Shobhana seems to have got a good lift with the unique success of "Ram Rajya", she will be seen once again in "Urvashi", a costume picture of Jayant Films.

STORY & DIALOGUE:
MUNSHI DIL

MUSIC:
FIROZ NIZAMI

SONGS:
SWAMI RAMANAND
RUP BANI
DEEPAK

5th WEEK *At* **CAPITOL** **BORI BUNDER**

THE MOST AMAZING COMBINATION

OF STARS

IN

SHOREY PICTURES'

☆ CHANDRAMOHAN
ONCE AGAIN AS
EMPEROR JEHANGIR

☆ BEGAM PARA
AS EMPRESS
NURJEHAN

☆ MANORAMA
AS A VIVACIOUS
VILLAGE MAID

☆ MAJNU
AS AN ASTROLOGER OF
DOUBTFUL ABILITY

☆ HARI SHIVDASANI
As Asif Khan-The Brother
Of Empress Nurjehan

MAMMOTH PRODUCTION

SHALIMAR

PRODUCED & DIRECTED BY
ROOP SHOREY

ADAPTED FROM AN IDEA BY
AZIZ KASHMIRI

MUSIC:
AMARNATH

SCREEN PLAY & DIALOGUES:
JOHAR, M.A., LL.B.

INDIAN WOMANHOOD'S FIGHT
TO BREAK THE SHACKLES OF ITS BONDAGE

CHAMPA

DIRECTED BY
BARKAT MEHRA

MUSIC:
AMARNATH

STARRING:
★ MANORAMA
★ MAJNU
★ HARI SHIVDASANI
★ BEGG
★ ASHA POSLEY
★ SALMA

A SHOREY PICTURES PRODUCTION

ROOP SHOREY'S
SUCCESSOR TO "MANGTI"

KOEL

A SENSATIONAL PUNJABI SONG HIT

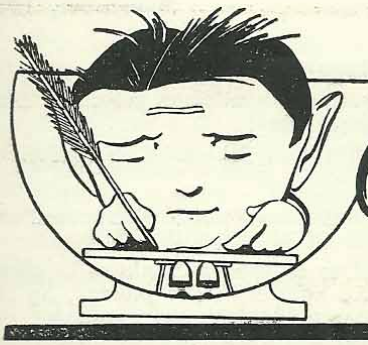
STARRING:
MANORAMA, MAJNU,
SATISH, SALEEM RAZA, GULAM QADIR,
IQBAL, MAHMOOD, SANTOSHI, BHAGSINGH.

STORY, SONGS & DIALOGUES:
AZIZ KASHMIRI

MUSIC:
AMARNATH

DISTRIBUTORS
R. S. CHANDANMAL INDRAKUMAR

NEELAM MANSION
TRIBHUVAN ROAD
BOMBAY-4



Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

C. N. PRABHAKAR VICTOR (Bangalore)

Has anyone tried to claim the huge reward of Rs. 10,000/- which you offered? If not, why not?

The most pliant part of the human body is the tongue. It has no bone and therefore perhaps, no character. It wags inspite of the caging of thirty-two teeth and two lips and it has been responsible for half the miseries of the world. It is very easy to say things against me but not so easy to prove them. I am still waiting for someone to step out and prove to the world that I sell my pen. I am not a dealer in fountain pens.

R. N. MURTHY (Bangalore)

What is Prabhat's next picture?

It is called "Chand," and Baburao Pai says that Begum Para looks like a moon. No wonder he himself looks moon-struck.

Why has Ranjit discontinued their cover page advertisement of "filmindia"?

Advertisement in "filmindia" costs a lot of money and Ranjit are probably economising, seeing that their pictures do not pay good dividends these days?

SATISH CHANDRA (Lahore)

You have given a lot of publicity to Sushila Rani According to my calculations she gets as many pictures in one issue of "filmindia" as any most reputed actress would get in ten issues. Can you deny it?

Who wants to deny something that is so obvious? What the most reputed actress would like to achieve in ten pictures, Sushila has done in a single one. But why let me talk about it more? The picture is on the screen and see it for yourself.

L. N. ACHARYA (Calcutta)

Real good things do not need much boost. Does this apply to your film "Draupadi"?

If you have gold in your house and if you don't talk about it, even a thief won't come to steal it. Everything good needs a greater push in these times of speed and industry.

A. ROY (Karachi)

What is your opinion about Debaki Bose as a director?

When I recall his triumph in "Vidyapati", I am inclined to put him at the top intellectually. What the man lacks however is consistency. In philosophy and intelligence, Shantaram is an infant in comparison with Debaki Babu.

L. NARAYAN RAO (Adoni)

If Shantaram had been the director of "Draupadi" he could certainly make it a big box-office hit!

"Draupadi" as a screen subject has scared many producers for years. Almost every studio from Prabhat downwards has been having the script of "Draupadi" written and ready for years. But somehow the subject had not been produced in recent years. If Shantaram is such a box-office wizard, I wonder, what happened to him in "P.P.A. Dera."

Mere box-office is not the criterion for judging a director. Vijay Bhatt, Jayant Desai, V. M. Vyas and many others have secured box-office records which can make Shantaram green with jealousy. Quality plus box-office is essential to judge the greatness of a director.

SYED ALI ASGHAR (Meerut)

If "filmindia" fails what will you do next?

It won't fail as long as the film industry remains what it has been so far, and as long as there are good readers like you to back it up. Besides, my astrologer says that I'll live long enough to prove a chronic headache to the world.

V. K. MENON (Madras)

I have written something good about you. Will you publish it in "filmindia"?

No. You are doing me a bad turn by writing good about me. Whatever I be in private, in business my bad reputation is my good will. I would not like to disillusion people by letting them see what I am in reality.

POOLIN DASS (Gauhati)

Do you think you are justified in making us pay Rs. 2|- for a copy of "filmindia" to have Sushila Rani—Sushila Rani—and nothing but Sushila Rani?

That is not the end of my story. It is but a beginning. The nation will have to pay millions for that name Sushila Rani.

A situation from "Vish-Kanya," a Ranjit picture featuring Kamla Chatterjee and Surendra

RANJIT'S
HISTORICAL
HIT
SHAHENSHAH
BABAR

Starring :
KHURSHID
SHEIKH MUKHTAR, SUSHIL KUMAR
LALA YAKUB, SULOCHANA CHATTERJI

Director : VAJAHAT MIRZA
Music : KHEMCHAND PRAKASH

2ND MONTH AT
ROYAL
OPERA
HOUSE

☆ AJIT RELEASE ☆

D. V. NAIDU (Jamshedpur)

Why is Director Jayant Desai always selecting Ishwarlal as the hero of his pictures?

He probably thinks that Ishwarlal is Jawaharlal.

You are not giving any news about Baburao Pendharkar, your ex-Shakuni of "Draupadi"?

There is no need to as the ex-Shakuni is playing the role, which he missed in the picture, by issuing counter-propaganda against me. And let me tell you, that he is not doing this role as well as he should have.

AHMED A. DAMA (Bandra)

A friend of mine told me that it is better to visit Victoria Gardens than to see "Shakuntala"? Is it true.

I would suggest a better alternative to your friend. Let him see "Ram Shastri."

K. RAJENDRA SINGH (Agra)

I saw "Admi" 7 times, "Padosi" 5 times, "Chitralekha" 4 times, and "Ram Rajya" nine times. Now tell me how many times should I see "Draupadi"?

You seem to be the biggest prize-fool of the day. A man who can stick "Ram Rajya" nine times must either be a mad chap or an old woman of sixty. People like you should not see "Draupadi" at all. It will amount to insulting me.

Who sings better between the two cuckoos of India: Juthika Ray or Sushila Rani?

Sushila Rani is not a cuckoo. She is a charming woman with a beautiful voice. In comparison with Sushila Rani's music, what Juthika sings sounds like recitation of school poetry.

Agha seems to be getting fresh towards Mridula in "Jwar Bhata" of Bombay Talkies.

Will you be pleased to direct a picture without starring Sushila Rani?

I am not a professional film-director like Shantaram that I would agree to take any long-nosed face as a star to keep the home-fires burning. I am earning a good living as a journalist and film direction is only a labour of love. Sushila has talents which are rare and she says that she needs rare direction.

H. GOPAL RAO (Chingleput)

Which gives a better effect, a song composed for the tune or a tune adapted for the song?

I prefer the first choice. Film-music to be popular must have poetry plus tune. When words are previously written and an attempt is made to tune them, our music-directors often mutilate the poetry by stretching the words or by shortening them. On the other hand, it is difficult to compose meaningful words for a fixed musical metre. However, this is the method that should usually be in vogue.

AMINA RAHIMTOOLA (Bombay)

Why does Mr. Shantaram not pay any attention to the delivery of dialogues in his pictures?

Probably because he was sent out of a Maharashtrian maternity home.

K. SRINIVASAN (Bangalore)

Nitin Bose seems to have forgotten the art of direction. He has produced a very poor picture in "Paraya Dhan", which proves boring every inch.

Somehow these Bengali directors don't thrive in Bombay. I think they miss the river-fish and have to fall back upon dead and frozen pomfrets. When a Bengali misses his fish, he fails to hit the bull's eye. I would advise the sensitive and intelligent Nitin to go back to Bengal and give us another "Dushman."

ONKAR D. SRIVASTAV (New Delhi)

Who is Chandulal Shah and what is your quarrel with him?

Chandulal Shah is the most intelligent producer we have in the industry. Incidentally, he is the biggest producer and though he does not produce much of quality he maintains the industry with quantity. Chandulal is a quick-witted man of letters. He can be your good friend if you are not his competitor. He is a generous-hearted man who keeps his word once it is given. But he has his bad points. Many a time he is misguided and he talks on reports. At such times he uses impossible language.

I have no quarrel with him. Intellectuals don't quarrel, they argue, and because Chandulal argues in a circle, I cannot convince him. And yet with all my difference of opinion with him, when Chandulal saw "Draupadi," he shook my hand so vigorously that I got a wrenched wrist, and Miss Gohar told Sushila Rani that she had done wonderfully. Not content with personal congratulations, Chandulal went and told everyone about the picture. Incidentally, what this leading producer says about "Draupadi" provides a better certificate to the picture than what I have been writing about it myself.

K. S. TALPADE (Dadar)

Do you treat horse-racing and film direction alike? Wouldn't it be a tragedy if you do so?

Tragedy? It would be a first class comedy of motion picture making. In racing, the horses do all the running. In film direction, one has to do the running himself. Horse-racing is a mug's game while film direction requires intellectual ability. It is a very difficult job to create art through the medium of other artistes. A good director needs every atom of his grey matter to give a good picture. "Draupadi,"

Modern Drama of Life & Love

FULL OF

ENTERTAINMENT

SUNO SUNATA HOON

Directed by RAJKUMAR
Produced by P. R. DANIELLS
Associate Producer: K. C. DEY

******

STARRING:

VANMALA ★ ULLHAS ★ K. C. DEY
ANSARI and MEGHMALA

DISTRIBUTORS:

For Bombay Presidency:
VASWANI & SONS, Bombay.

For Sind and Baluchistan:
VASWANI ART PRODUCTIONS, Karachi.

For C. P. C. I.:
POPULAR PICTURES LTD., Bhusawal.

For South India:
RAVI FILMS, Bangalore.

For Bengal:
SHANTILAL M. DAVE, Calcutta.

WAR OR NO WAR
Exhibitors of
Bauer
Lansing
AND
SOUND Westrex SYSTEM
W. E. 800
MADE UNDER PATENTS OF
Western Electric
SOUND SYSTEMS
- The most Popular Sound System of the day -
Enjoy complete Satisfaction
Prompt Service and supply of all Spare Parts assured
Available from stock complete equipments, all spare parts and Arc lamps for high and low intensity operation.
Apply for details and prices to:
INTERNATIONAL TALKIE EQUIPMENT COMPANY.
17, New Queen's Road, Bombay, 4.
Phone: 20892. *Gram: "SOUNDHEAD"*
Branch
18, MOUNT ROAD. MADRAS.

a picture which I directed recently scared its previous producer away and he has now taken to bragging about, "what he would have done." I had to complete the picture and it is now on the screen while the other fellow is still bragging. No, film direction is not a mug's job. It is hard work for any stout-hearted intellectual.

Why is that almost all the releases of 1944 have proved flops?

Producers expected to ride on the high tide of war inflation. They therefore shelved quality and went in for quantity. The net result is that 95 pictures out of every 100 failed to draw.

T. B. UJAMSI (Ahmedabad)

Does clean entertainment in a motion picture succeed at the box-offices?

I guess that is the only thing that succeeds if it proves sufficiently entertaining. Odd themes with a progressive angle like, for instance, the regeneration of a prostitute are not acceptable to the masses. "Admi" and "Parakh" are two glaring instances. People are not prepared to jump out of their age-old hides in a single minute. They have to be gradually coaxed by smaller doses of progressive thinking and to do so their popular notions must be nursed. However pathetic and true the story of a prostitute may be, it is still an anathema to the average housewife. I am afraid "Amarpalli" of Laxmi will meet with the same fate.

What types of eyes attract you; dreamy eyes, gazelle eyes or sparkling eyes?

Dreamy eyes belong to absent people. Gazelle eyes belong to the animal kingdom. Sparkling eyes give one a cold and a mechanical feeling. I like soulful human eyes which intelligently reflect the slightest ruffling emotions of the human heart.

P. K. SHAH (Bombay)

In Indian pictures we usually find a comic couple to contrast with the hero and the heroine. Does this really provide humour?

Very rarely, unless they are well-knit into the main design of the story. But when the comedians run parallel with the main characters they become just eyesores. For instance the comic relief in "P.P.A. Dera" provided the most stupid spectacle ever seen on the screen.

Does one artiste go to see the pictures of another artiste, who happens to be his or her rival?

Barring a few snobs, most of the Indian film artistes are good film goers. Take the instance of my secretary, who inspite of her dizzy stardom, happens to be a Khurshid-Devika-Kanan-Jamuna fan. She will travel ten miles to see their pictures.

Did you find anything spiritual and mystic in "P.P A. Dera?"

Spiritual and mystic? Don't be ridiculous. I have found something magical in it the way I saw a man pulling at the gong and getting his eyesight back. It would be good if our eye-specialists open their consulting rooms in temples with big bells and long ropes.

M. V. MENON (Bangalore)

There is a lot of counter-propaganda against your "Draupadi." Does all this balance the publicity you give to your picture in "filmindia" every month?

No. It adds to the publicity. The counter-propaganda is done by people who have missed the bus. The picture constitutes a stunning reply to all those dirty scoundrels who have written against me and "Draupadi" for one reason or another. Like Shantaram's hero in "P.P.A. Dera" pulling at the bell rope, let them go and see "Draupadi" and I am sure they will get their vision back. Nothing succeeds like success and whether people like it or not, "Draupadi" is a terrific success.

M. DADHICH (Santa Cruz)

Why did the film industry resent the entry of Sushila Rani into the films, knowing fully well the demand for new talent?

Who told you this fairy tale? All the producers and distributors who saw "Draupadi" congratulated me heartily for bringing Sushila to the screen. The industry in general always welcomed her with the exception of a couple of scoundrels who condemned her without seeing her work, because they had an axe of their own to grind. Sushila is the most popular girl in the Indian film industry and though she has turned down many offers from different producers, these very people are asking her to appear in more pictures in future.

Can Nargis, the new recruit to the Indian screen, be said to have good looks?

She has youth and for a new-comer she can act pretty well. But where sheer looks are concerned there is nothing to give you dreams.

B. P. MANJREKAR (Belgaum)

Won't Shobhana Samarth be in the same state as Leela Chitnis if she acts in so many pictures at a time? I don't think her figure is suitable nowadays for young roles.

Already there is little to choose between Leela and Shobhana. If I am not wrong, both of them came to the screen as mothers. Since then they have had more children. Motherhood in India kills the figure and robs the eyes of their lustre. Shobhana never had an ideal figure for the screen, because of her high cheek bones, a narrow chest and broad hips, not to mention an almost polly nose. Nowadays all these important pointers of screen figure jump more clumsily into the eye because Shobhana has added to her age. Though she looks sweet enough in semi close-ups from the front angle, she gives the secret away with the turn of the face.

Which other star besides Sushila Rani do you like?

Devika for evergreen coquettish youth, Kanan for her remarkable lilt in music, Khurshid for her all-round performance, Snehaprabha Pradhan for her intelligent portrayals when in mood, Protima Dasgupta as a rare and unique type which she represents, Sadhona for the graceful rhythm of her steps, Padma Devi for her intensely emotional portrayals and Durga Khote in militant and shrewish roles.

Tragedies are becoming rare in motion pictures. Why?

Because the ultimate aim of motion pictures is to make money for the producers. As long as there are Kevalchands and Kapurchands in the industry who see motion pictures through a hole in the rupee, people will always get rib-tickling entertainment with the heroine in the hero's arms. If tragedies come to the screen, Kapurchand will pack off to Kathiawar. Ask him at any moment round the clock and he will tell you that it is easier to relieve people of their money in good mood than with tears on their heart.

M. N. VYAS (Poona)

You have produced a picture on gambling and you are a big gambler yourself. I have read that letter of yours to the press in which you have stated that you lost Rs. 10,000/- on a single bet on "New Jack". How do you explain this anomaly?

Gambling is my pastime. Production is a part of my work. It is in the field of work that I should set an example to others either by working correctly or by preaching sensibly. The world around me is not concerned with my pastimes. They will finally assess me on the record of work I leave behind. And yet when I gamble, I do so within my resources. Nothing in the world is bad unless it is done to excess. Little babies grow well if they are given as much milk as they require, but they die immediately they are overfed even though it is milk. Small doses of poison cure many a disease but a large dose kills the patient. Virtue is in moderation just as excess becomes vice. What you do is not so important as how and how much you do it. Horse-racing is a small sport for me and I can stop it any day I like and just because I go gambling, it doesn't mean that I should not preach against gambling. My picture is produced for the average man in the street who loses his all by making gambling a supreme passion of his life. One who is struggling for the necessities of life has no right to indulge in expensive luxuries. And gambling is an expensive luxury. Don't you think that as a gambler I am the best man to tell the world what a bad thing it really is just as all married men invariably curse marriage as an unfortunate institution?

MISS SITA ADVANI (Hyderabad)

Who sings better between the two: Khurshid or Shanta Apte?

For emotional and screen purposes, Khurshid. For mathematics of music Shanta.

What do you think of Monica Desai as a film artiste?

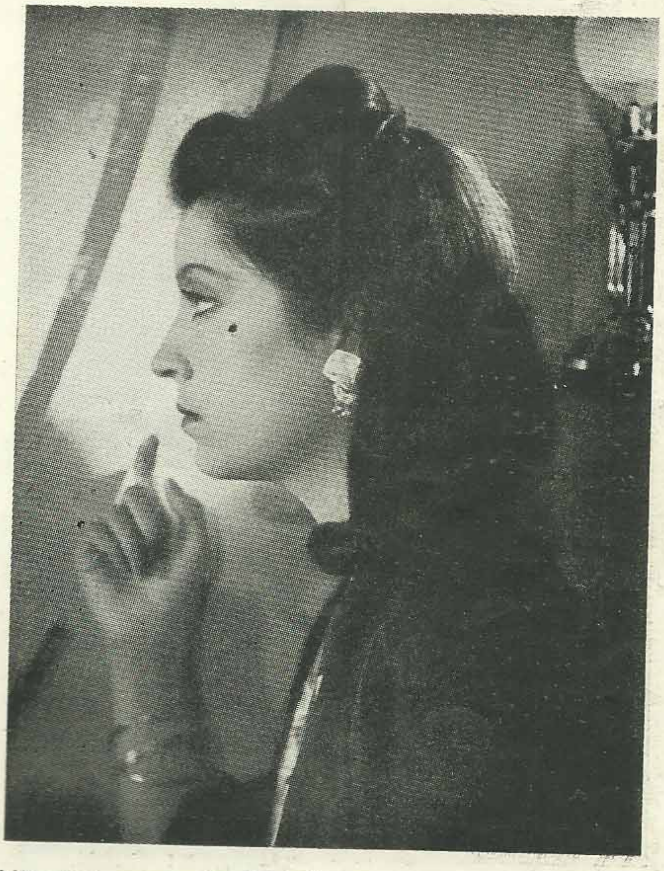
I am afraid I can't think loudly on this subject.

When will the 'play back' system of singing for the screen end?

Not as long as Motilal keeps singing for the screen. In comparison with his performance the 'play back' method provides a divine mercy.

K. H. AMJAD ALI (Lahore)

Film direction is a highly specialised job and yet every Tom, Dick and Harry becomes a film director in India. Why?



After her success in "Dassi" Ragini will be seen again in "Kaise Kahun," a Pancholi Picture.

Because any nit-wit from the share market can become a film producer and any titbit with youth can become a heroine.

R. M. MULTANI (Hyderabad)

Who is the better director between Jayant Desai and Kedar Sharma?

Kedar strips female legs. Jayant strips art. While Jayant Desai exposes tragedy every time, Kedar may, accidentally, show us a good leg some day.

Would you like to become a politician?

I am too blunt and too honest to remain outside the jail and I don't like going to jail willingly.

R. K. SATHE (Poona)

When will the other film journalists start criticising "Draupadi"?

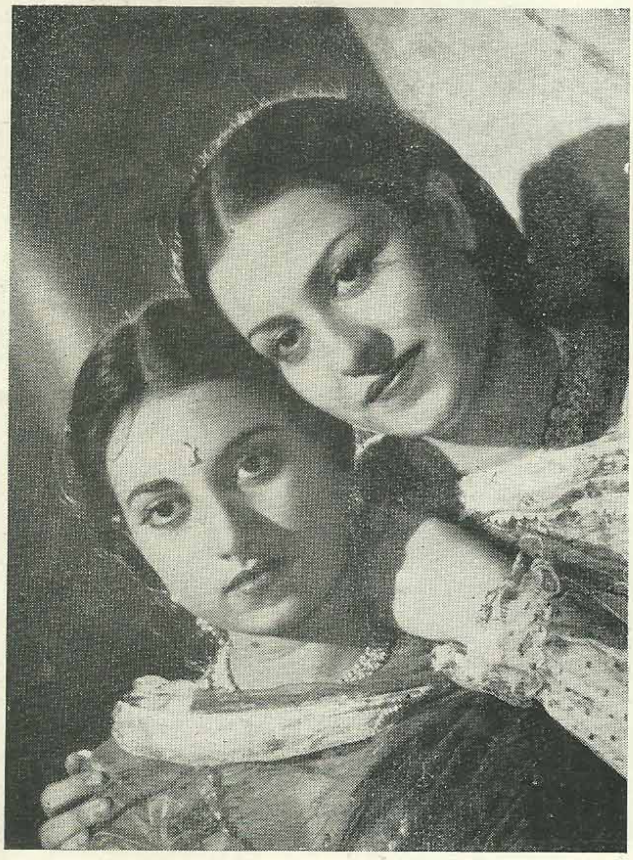
4th November has been fixed as the day of judgment. On this day, I shall judge the journalists and find out of what stuff they are made. It will be a Wassermann blood test. Some of them have already betrayed their alien transfusions.

What is the successor to 'gentle' Jamsu's "Bodana"?

I don't yet know, but I have seen some corners of the Bombay streets reserved by Jamsu with some clumsy hoardings. If these hoardings are an indication of the quality of Jamsu's next picture, let us rule out the picture from our monthly budget immediately.

Are you an admirer of B. G. Horniman, the famous journalist of India?

Admirer? I have been his best pupil without the old man knowing it. In this country where you have to learn everything from others, B. G. H. has been a mighty institution of journalism for the last thirty years.



That is the type of temptation that is canned in "Phool," a picture of Famous Films.

MISS SULABHA DESHPANDE (Dharwar)

I love your "Editor's Mail" section best. Many have tried to copy it but the originality and wit you give is indeed unique!

Thanks! Do you expect me to blush?

Do you consider Hedy Lamarr a beautiful woman?

Certainly attractive but not ravishingly beautiful. Indians search for something more in a woman than mere beauty of features. The spiritual traditions of our people goad them to look out for a soul in the eyes of a woman. In India women are not mere items of picnic interest. They are looked upon as sacred flames that illuminate a home. Hedy Lamarr is certainly a sweet thing to look at but the Indian in me misses something in her.

Whom do you like better as an artiste between Bette Davis and Norma Shearer?

Both are extremely good in their own fields but Norma is easier on the eye.

A. R. PADAMSI (Surat)

Why does every producer, big or small, take up a mythological or historical subject for production?

The obvious reason is making money, because such subjects are produced in attractive costumes and they already enjoy a lot of popularity by people being already acquainted with them. Every producer likes to guard against failure. But these subjects must be produced very carefully, otherwise people are likely to get pictures like "Shahenshah Akbar," "Kalidas," "Mahasati Anusuya," "Shahenshah Babar", etc. While liberties can be taken in picturising and interpreting a social story, it is not an easy task to present a mythological theme in its correct spiritual and traditional conception.

Which is the best historical picture you have liked so far?

The one I still remember is "Sikandar."

A. GOPALA RAO (Madras)

Why do 'stars' become producers and directors?

When they bulge beyond recognition they probably need more vitamins for existence.

Can pictures without good music run in India?

No. So far not one picture without good music has become popular in this country. Ours is a tropical country of cuckoos and nightingales which sing in the mornings to wake up a lazy nation. It is another matter that the people consider this music as a lullaby and go to sleep again. Nevertheless the dawn in India is charged with music and it's not surprising that people want music also at dusk, when film cuckoos burst out into their bizarre melodies in 1,200 tin-sheds which we modestly call cinemas.

Which Hollywood picture have you liked in recent memory?

After "Random Harvest" I have not liked any. Hollywood is going the way of all flesh—deteriorating.

S. M. SHAH (Bombay)

How many writers and journalists resort to 'creative thinking'?

With 9% literacy and 2% English education, not to mention 100% empty stomachs, how do you expect writers and journalists to be creative thinkers? The economic distress in this country of slaves is so severe that appeasing hunger is the dominant creative thought.

Do you like the idea of picturising popular novels of famous writers?

The idea is good but we have no popular novels because over 90% of our people don't read and write. We have only two famous writers in the en-

tire country—Vyas and Valmiki. And it took them thousands of years to be popular. The best-sellers of our present-day "famous" writers never probably went over 10,000 copies and India has a population of 400 millions.

S. M. AHSAN (Jullundur)

Another romantic interlude between Director Kedar Sharma and Kamla Chatterjee is reported to have ended in marriage. Have you congratulated the new couple?

Why do you presume that marriage ends the interlude of romance? The way Kedar Sharma was stripping legs in his pictures, I knew he would do so once too often. I congratulate Kamla on teaching Kedar a lesson.

Knowing your extremely critical faculties, I guess you must now be called the ace-director of India. I hope to confirm this after seeing "Draupadi."

For heaven's sake, don't call me an ace-director, because in this country from Debaki Bose down to Raghupat Roy of "Shahenshah Akbar" fame, everyone is an ace-director. I do not wish to be a member of this distinguished community and if you like "Draupadi," call me merely a good director.

S. K. MIRCHANDANI (Larkana)

What happens to artistes with swollen heads?

They become producers.

The Committee appointed for reviewing "Draupadi" is indeed a big one. Almost everyone seems to be "affectionately" inclined to wards you.

That way I am a prize-boy. Most of the members of the Committee have seen "Draupadi" and it seems they have given up the idea of "reviewing" the picture. They would have, could they have stopped it from being a success.

Has jealousy any limit?

In the film industry it is a basic urge. It expresses itself in press-statements, in tearing posters, concocting false reports, purchasing tickets at the box-offices and continuing the run of bad pictures, blocking theatres in devious other ways, hiring hooligans and creating trouble on opening nights and in many other questionable practices which all contribute to prove that the man in the film industry "loves" his fellow human being dearly and intensely.

Ashalata plays a dancing girl in "Char Ankhen," a social story of the Bombay Talkies Ltd.

MEHER TALKIE DISTRIBUTORS

Very Shortly

WILL OPEN A WELL EQUIPPED

STUDIO

for ALL INTERESTED IN PRODUCING PICTURES

★

Coming Shortly :—

NEELAM

Starring ;-

★ MEENA ★ HARISH
★ JAGDISH SHETHI
★ YASHODHARA KATJU
★ KALYANI ★ MHENDI
RAZA ★ ABDUL HUSEIN
& SAYANI

Direction:-

A H M E D . E .

Music :- KHAN MASTANA

Songs & Dialogues :- C. M. HUNAR

For Booking:-

MEHER TALKIE DISTRIBUTORS
Tinwala Building, Tribhuvan Road,
BOMBAY 4.

Our Permanent Agents:-

C. P. C. I. :-POPULAR FILMS LTD., Bhusawal.
BENGAL :-RADIANT PICTURES, Calcutta.
NORTH :-SARUP FILM EXCHANGE, Kishangarh.
SIND :-C I N E T R U S T, K a r a c h i.
SOUTH :-T H E S C R E E N, B a n g a l o r e.

1944/45

AT THE RKO RADIO STUDIOS THE FORECAST FOR THE NEW YEAR IS EVEN BRIGHTER AND MORE AMBITIOUS THAN THE MEMORABLE PAST YEAR. YOU HARDLY BELIEVE YOUR EYES WHEN YOU READ THIS FORMIDABLE LIST OF STARS !

★ BOB HOPE
★ GARY COOPER
★ FRED ASTAIRE
★ GINGER ROGERS
★ SONJA HENIE
★ EDWARD G. ROBINSON
★ EDDIE CANTOR
★ GEORGE MURPHY
★ GEORGE SANDERS
★ JEAN ARTHUR
★ JOHN WAYNE
★ JOHN GARFIELD
★ CAROLE LANDIS
★ MERLE OBERON
★ CARY GRANT
★ ETHEL BARRYMORE
★ LARAINE DAY
★ HEDY LAMARR
★ GEORGE BRENT
★ PAUL LUKAS
★ ROSALIND RUSSELL
★ PAULETTE GODDARD
★ BING CROSBY
★ MAUREEN O'HARA
★ PAUL HENRIED
★ PAT O'BRIEN
★ TERESA WRIGHT
★ RANDOLPH SCOTT
★ DINAH SHORE
★ JOAN BENNETT
★ JOHNNY WEISSMULLER
★ MAUREEN O'SULLIVAN
★ BORIS KARLOFF
★ JUNE DUPREZ
★ DANNY KAYE

★ STARS FOR YOUR LOBBY !

PLUS

WALT DISNEY

STAR CREATIONS

RKO RADIO PICTURES

AMAZING! BUT TRUE

RKO RADIO PICTURES

THE GREATEST NAME IN PICTURES !

Dewan Bahadur Jhaveri Gives His Judicial Verdict!

Declares Sushila Rani Right In Her Contention

And Recommends The Example Set By Her

By T. V. PARVATE

(Sub. Editor; Bombay Chronicle)

Sushila Rani's now famous question to the nation has been going round to great minds for its reply. During the month I had the good fortune of meeting Dewan Bahadur K. M. Jhaveri, retired Chief Justice of the Small Causes Court and a profound scholar of the ancient literature of the Hindus.

Though away from the judicial bench for a number of years, Dewan Bahadur Jhaveri has not lost the faculty of weighing the evidence that is put before him. He therefore took sometime to study Sushila Rani's question and after a long deliberation declared his opinion as follows:—

"Sushila Rani has raised a question which, in a way, has been exercising the minds of people from the days of Draupadi herself and but for the halo of "Dharmaraj" having been cast over Yudhisthir by the action of Krishna who was out to bring back Dharma (धर्मसंस्थापन) to India, he would have been nowhere in those stirring times when might was right.

"But for the true facts being concealed, Karna would have won Draupadi and it would have been a worthy match. She would then have had no occasion to throw the insult into Karna's face which she did viz: that she would not marry the son of a driver (सूतपुत्र). The odium attaching to polyandry also she would have escaped. All the same she accepted loyally and in the spirit of a true Indian wife what the fates had in store for her and did her best to lead a happy life with five husbands of various capacity and calibre: varying from the weakling Yudhisthir, the coarse and comic Bhim, the courageous and chivalrous Arjun, with the self-effacing pair of Nakul and Sahadeo.

"As to what sort of a woman Draupadi was can be easily seen by contrasting her with Sita, the uncomplaining, docile and husband-ridden wife of Rama. Draupadi was spirited, bold, self-possessed and independent, but shared with her sisters the weaknesses of the woman mind. She was proud. She was also spiteful and wanted to wreak vengeance when the occasion demanded it. So far as her eldest husband was concerned, she was always nagging him. She had realised his weakness and tried to reduce its evil effects by her undoubted intelligence and sharp tongue. She was always holding her head high with him, short of acting as a disobedient wife.

"Look at the lawyerlike subtlety she displayed when in open court she called upon the elders sitting there to answer her challenge: "Whether one who had lost his freedom, as Yudhisthir had done, by losing the game could still own property and chattels and stake them. She was the wife—and a wife was a chattel—of Yudhisthir. Yudhisthir was a slave. How then could he stake her away?" No one could answer her. Similarly, with a lawyer's shrewdness and acumen she got all her husbands released from their bondage while asking for boons from Dhritarashtra.

"The indefensible action of Yudhisthir is defended on the ground that the game of dice was recognised as a sport from time immemorial though it was being inveighed against also. The Rig Veda mentions it and the Atharva Veda too. They both condemn it. King Nala played it and lost. If the eldest of the Pandavas had refused this challenge he, as a Kshatriya, would have lost caste. He did not know that the dice were fouled. In the simplicity of his heart he believed that all was fair. Even after losing once, he played again succumbing to the same ideal of a Kshtariya not being justified in not taking up a challenge.

SUSHILA RANI IS RIGHT

"It is this sort of stupidity Draupadi was up against. If only she had been consulted before the challenge was accepted! Her other husbands though they fumed and frowned at the action of their eldest brother meekly submitted to his course of action as obedient brothers.

"Human nature was the same then as now. Greed of money, greed of power, running for other men's wives, were the besetting sins of that age too. Had Yudhisthir been an ordinary man he would have been condemned had he been judged by cannons of society in force even then. The cannons of society of our age, of course, condemn his action. But the halo of truthfulness, sincerity and many other virtues cast over him by Krishna, the arch-mover of that epic war protected him then and it protects him also now because we are tradition-

Dewan Bahadur K. M. Jhaveri, Retired Chief Judge of the Small Causes Court, Bombay.

ridden. A majority of us think that Krishna can do no wrong and that by being so, if Krishna thought him to be the embodiment of Dharma, who are we to say anything else?

"If that aspect of the problem raised by Sushila Rani is excluded she is right in her contention that judged by standards of morality Dharmaraj's action can in no way be justified, much less defended.

I am very glad that a highly educated and cultured lady has taken to the screen. In the long run, the example set by her is sure to be followed and the film industry would get all the benefit. Could one have conceived a few years ago of such an intellectual problem being raised by the ladies of our film industry? No. Why? Because culture is entering the Indian film industry for the first time.

PRINCIPLES of DISPLAY

give right expression to the message Printed and we take utmost precaution to see that every one of the PRINCIPLES is present to a certain degree, and each is weighed against another in EVERY PRINTING JOB we do.

This Makes the Job Perfect.

NEW JACK

PRINTING WORKS LIMITED, BOMBAY.

PRINTERS, LITHOGRAPHERS, BLOCKMAKERS AND BOXMAKERS.

Litho Dept: SEKSARIA MILLS Compound, PAREL. Tel. 61578

Letter Press: SANKLI STREET, BYCULLA. Tel. 41300

ESCAPEMENT ENTERTAINMENT
FUN AND FROLIC:

All the elements for box-office power will be found in these

REPUBLIC PICTURES

released by RKO Radio :—

ICE-CAPADES : DOROTHY LEWIS - JAMES ELLISON
FLYING TIGERS : ANNA LEE - JOHN WAYNE
JOAN OF OZARK : JUDY CANOVA - JOE E. BROWN
SIS HOPKINS : JUDY CANOVA - BOB CROSBY
MELODY AND MOONLIGHT : JOHNNY DOWNS - VERA VAGUE
LADY FOR A NIGHT : JOAN BLONDELL - JOHN WAYNE

CONTACT YOUR NEAREST **RKO RADIO** EXCHANGE FOR PLAY DATES

Our representative will be pleased to call on you at any time.

HEAD OFFICE:

RKO RADIO PICTURES LIMITED
POST BOX No. 733, **BOMBAY NO. 1.**

VANITY TELLS A MAN WHAT IS HONOUR!

HIS CONSCIENCE WHAT IS JUSTICE....

RATTAN

STARRING:—

SWARNALATA * WASTI * KARAN DEWAN * MANJU GULAB * RAJKUMARI SHUKLA * BADRI PRASAD * AUZURIE AND OTHERS.

Screenplay, Dialogues and Songs: **MADHOK**

A JAMUNA PRODUCTION
PRODUCED AT KARDAR STUDIOS, BOMBAY.

PARTICULARS FROM:
NORTH: JAGAT TALKIE DISTRIBUTORS, DELHI, LAHORE, KARACHI.
BOMBAY: CINE FILM DISTRIBUTORS, TRIBHUVAN ROAD, BOMBAY 4.
C.P.C.I. KAPURCHAND & CO., QUEEN'S ROAD, BOMBAY.
BENGAL: KAPURCHAND, LTD., QUEEN'S ROAD, BOMBAY.
SOUTH: SELECT PICTURES CIRCUIT, BANGALORE.

Sushila Rani Gets Support From Supreme Religious Head!

His Holiness, The Shankaracharya, Repeats Her Question!

By T. V. PARVATE

(*Sub-Editor: Bombay Chronicle.*)

"Why should Dharmaraj, an otherwise virtuous king, escape rational criticism when due to his inordinate passion for gambling he not only lost his empire, his brothers and self but also staked his wife and lost her." And yet Yudhistir has been called "Dharmaraj" through ages."

That is Sushila Rani's question to every thinking Indian who takes pride in India's ancient civilisation and culture. I put that question to His Holiness the Shankaracharya, Dr. Kurtakoti, making a special pilgrimage to Nasik for that purpose. I had to put up with unexpected trouble with the local priests who thinking that I had gone there for the Simhastha fair got me inoculated as I stepped out of the station.

The Shankaracharya's reply was ready. His Holiness said:

"I have anticipated the question you are putting on behalf of Sushila Rani by at least four years. And one with a rationalist bent of mind will find it difficult to defend the behaviour of Dharmaraj when he was tempted to play at dice and lose his all. In the whole of Dharmaraja's career depicted in the Mahabharata his succumbing to the fascination of gambling and his hesitation to tell the truth, the whole truth and nothing but the truth when his own preceptor Dronacharya approached him, in all confidence, to learn the truth from him, are undoubtedly stains on his otherwise noble character.

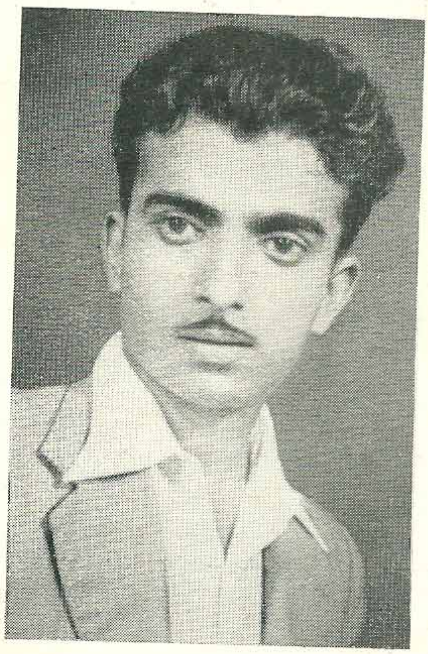
"This only means that any one whose soul has been encased in human body, succumbs to the weaknesses of the flesh, at some time or other. No human being can ever be perfect and no human being, however removed in greatness from his fellowmen, should be idolised or deified. Even Gods when they took human forms, partook of the human weaknesses. Rama is rightly blamed for ill-treating Seeta and killing Vali treacherously. Krishna himself employed many tricks to favour his friends, the Pandavas, and scarcely adhered to what were considered the rules of the game of war.

"All this is inevitable in human affairs and probably the author of the Mahabharata wanted to establish on all fours the proposition of eternal human frailty. If, therefore, the New Huns Pictures Ltd., have made use of Dharma's weakness for the dice for a film to teach the people the miseries that follow in the wake of gambling, they have done nothing wrong. Dharma himself, if his soul is still somewhere living, will feel gratified that his imperfection is being utilised for popular good. He was a yogi after all and he surely had this equipoise of mind."

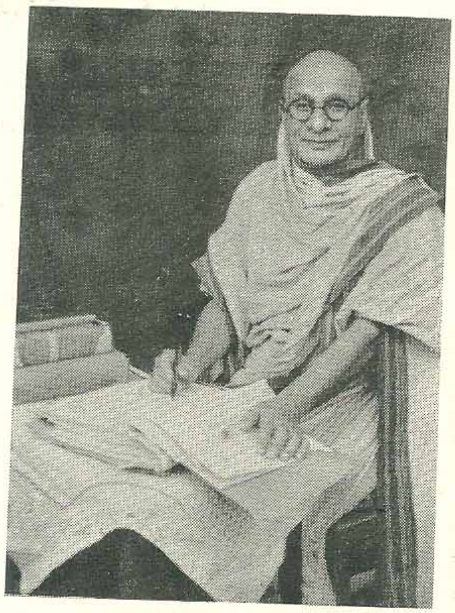
One is simply swept off when His Holiness, Vidyashankar Bharati Swami, Dr. Kurtakoti, begins to speak. His countenance sparkles as he smiles and explains his viewpoint with a charming stammer. I had to make a special effort to overcome the temptation of keeping listening to him. I did it and interrupted him saying: "I do not quite follow when you say you have anticipated Sushila Rani's question."

RECOMMENDS RATIONAL ATTITUDE

His Holiness burst into laughter and said: "How could you follow



Mr. Vithal Banker, one of the smartest we have, when it comes to cutting a film and building a motion picture.

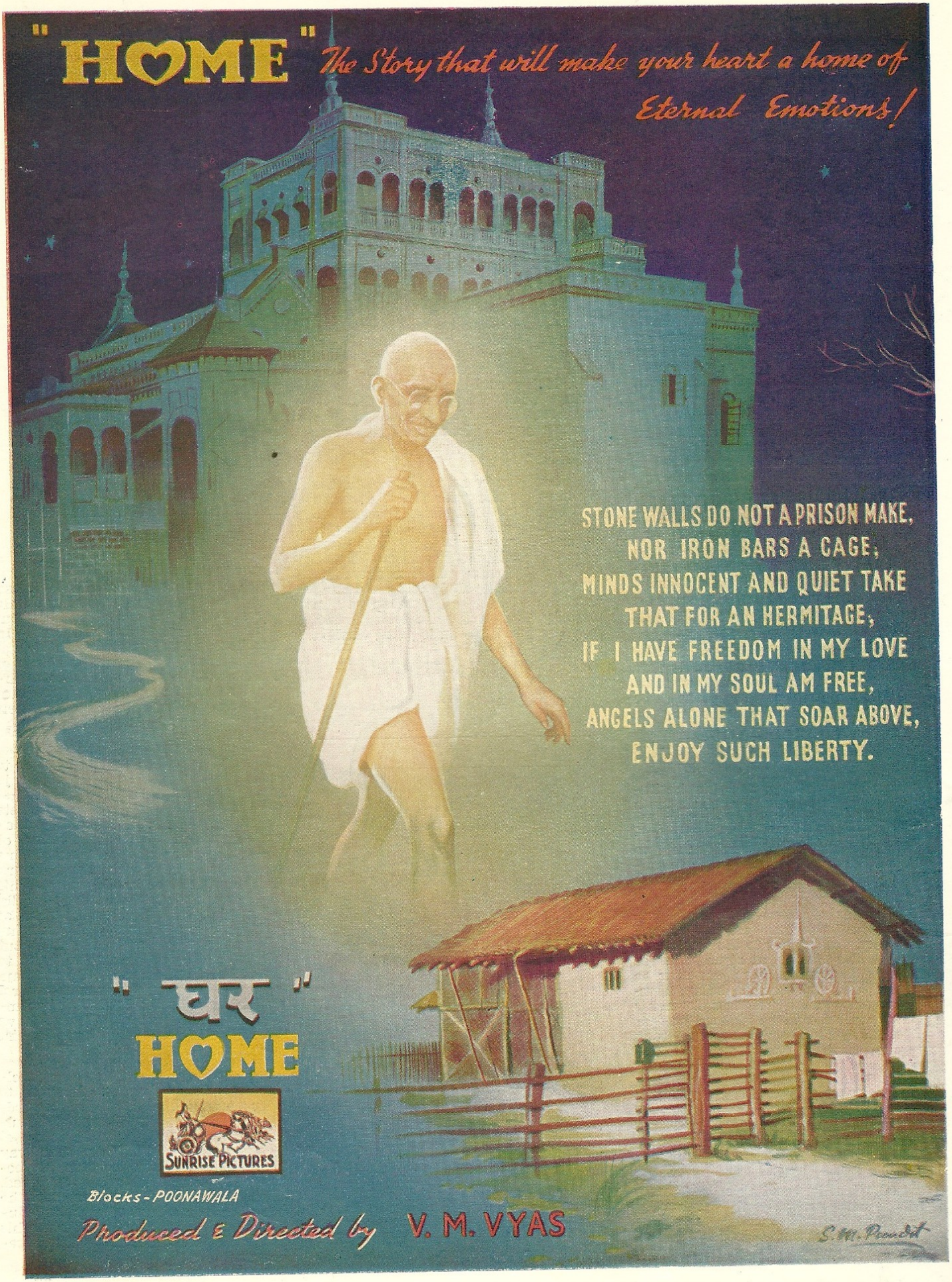


His Holiness Jagatguru Sri Shankaracharya

when I have not told you", and asked the attendant nearby to bring a copy of "Samatvageetam", a Sanskrit poetical composition of His Holiness. The book was there in a minute. He opened it on page 24 and read out three Sanskrit verses to me. In this book he has summarised what he considers the main teaching of the Mahabharata and the Geeta. After reading the three relevant Sanskrit verses he explained their meaning in free English.

"A call to gambling whether from within or without never deserves to be responded to. But Dharmaraja could not control himself and forgot that it could easily lead to complete ruination. The readiness with which he succumbed to the temptation of gambling was not worthy of his manliness. One who cannot work with his brain or hands and put his mettle to test and trial for worldly prosperity, only indulges in tricks of making easy fortunes. A thoughtful man should never go into it but rely on ability to work and work to realise his ambitions. Dharmaraja failed to maintain a correct control on his mind and his fall was complete and precipitous. When I have said all this four years ago, haven't I anticipated Sushila Rani?"

His Holiness wanted every intelligent man and woman in India to adopt a rational attitude towards life, including our history and culture. "If we find faults in them let us recognise them; for, that way alone lies progress towards perfection, if ever it is to be achieved. Films, which are the latest and the most facile medium of popular education must also be made in this spirit," observed the Shankaracharya.


"HOME"
The Story that will make your heart a home of Eternal Emotions!
STONE WALLS DO NOT A PRISON MAKE,
NOR IRON BARS A CAGE;
MINDS INNOCENT AND QUIET TAKE
THAT FOR AN HERMITAGE,
IF I HAVE FREEDOM IN MY LOVE
AND IN MY SOUL AM FREE,
ANGELS ALONE THAT SOAR ABOVE,
ENJOY SUCH LIBERTY.
" घर "
HOME
SUNRISE PICTURES
Blocks - POONAWALA
Produced & Directed by V. M. VYAS

Shortly Coming to Capture your Hearts Once More and More than Before.

The Sweet Darling of Millions—

MANORAMA in **CARAVAN PICTURES'**

Newest Social Classic

BHAI

with **RADHA RANI, ZAHUR RAJA, SATISH, ASHA KUMARI (NEW FIND)**

Music by

GULAM HAIDER

Directed by

K. D. MEHRA

Ready for Release:

(1)

DUNIYA DIWANI

A 'KAMAL' PICTURE

WITH

ROMILA, DILAWAR & BILLIMORIA.

(2)

PUNJABI Pictures'

PATWARI

SEHTI MURAD

THE BOX-OFFICE HIT OF HITS!

PRAFULLA PICTURES'

GAJABHAU

WITH **DAMUANNA MALVANKER SALVI, JOG, LATA MANGESHKAR, ALAKA ACHREKAR.**

Directed by **VINAYAK**

Now in 2nd Month at KRISHNA (Bombay)

NENSEY FILM DISTRIBUTORS, VINCENT ROAD, DADAR, BOMBAY 14.

JAYANT FILMS

Present

URVASHI

a dancing Musical costume Drama

Starring:—

SADHONA BOSE ★ SHOBHANA SAMARTH ★ PREM ADIB

Kusum Deshpande ★ Vasant Thengdi ★ Nand Kishore

Nayampalli ★ Sumati Gupte ★ Nimbalkar ★ Misra.

Direction:—
BABUBHAI JANI

Music:—
SHYAM SUNDAR

Photography:—
JAYANT JANI

Sound:—
P. T. JANI

Story, Scenario & Dialogues:
PANDIT SHIVKUMAR

Particulars:—

JAYANT FILMS:-

NAGINDAS MANSION, BABULNATH, BOMBAY 7.

OUR REVIEW

"Kavita" Proves An Intensely Boring Affair

Picture Of Ugly Men And More Ugly Women

Like "Police," "Kavita" is a picture about which the producers of "Ram Rajya" should blush. From "Ram Rajya" to "Kavita" is a pathetic fall for the Prakash people.

"Kavita" is an all round silly affair the story being once again based on the life of a struggling literary man. We have remarked before that the masses in general are not at all interested in the lives of poets and writers for the simple reason that there is over 90% illiteracy in the country.

The story of "Balam" and "Kavita", therefore, failed to attract any crowds and went almost unnoticed inspite of some good publicity given to the picture.

AN OFT-TOLD YARN

Vijay, a struggling writer of short stories writes under the pen-name of "Balam". Finding this work uneconomic he becomes a cartoonist. Malti, the wise daughter of a rich man composes poems and is fond of doing writing work. While Vijay is travelling to meet the Editress of "Nari Jeevan", he meets Malti under funny circumstances. They clash and meet again in the office of the "Nari Jeevan." Prabha, the Editress of "Nari Jeevan" is well impressed with Vijay and she takes up both Vijay and Malti on the staff of the paper. Now starts a love tangle in which Vijay and Malti play hide and seek with their love game and Prabha watches for a while. Later on, Prabha takes a hand in the game and scratches both the lovers for some time till ultimately the storm passes over and the lovers are united. The story is punctuated by a supposedly humorous character Chunilal who breathes out heavy sighs of romance for Malti.

"K A V I T A"

Producers: *Prakash Pictures*
Language: *Hindustani*
Story and Dialogues: *Pt. Girish*
Photography: *P. G. Kukde*
Audiography: *T. K. Dave*
Music: *Shankerrao Vyas*
Cast: *Jeewan, Umakant, Ratnamala, Badri Prasad, Kantakumari etc.*
Released At: *Capitol, Bombay.*
Date of Release: *22nd Aug. '44.*

Directors:
K. J. PARMAR & MAHESHCHANDRA

The whole affair is too silly from the beginning to the end to be reviewed in toto.

POOR PRODUCTION VALUES

The story has been taken in a very slipshod manner and no effort has been made to create any interest any where. We find Vijay and Malti running about aimlessly through the picture creating a mess that becomes boring. The photography of the picture is far from satisfactory and the sound becomes jarring to the ears. The picture presents very ordinary songs written in an ordinary strain. The dances are put into the story with an idea to entertain, but the producers fail miserably in their intention because the dances are all out of place. The direction of the picture, at best, is amateurish.

With the exception of Badri Prasad, who acts the father of the heroine, everyone in the picture has given a bad performance. Barring this character actor the rest of them look like a crowd of ugly men and more ugly women. In the role of Malti, Ratnamala looks repulsive. One wonders why this woman should have gone down so much in looks remembering that she had once given a good performance in "Panghat". In "Kavita" she looks infernally ugly with hanging flesh and her short chin. Kantakumari in the role of Prabha makes another ugly addition to the picture. She speaks automatically like a robot without any feelings behind her words. Jeevan in the role of Chunilal gives overdone slapstick comedy and fails to convince. Umakant in the role of Vijayakumar remains a sour-faced hero throughout the story. Baby Tara, an uglier baby than whom is difficult to imagine, acts Munni, the sister of the hero, with her usual precociousness and ceases to be a child.

In short, "Kavita" is a stupid and boring picture which is better avoided than seen.

"Phool" produced by Famous Films promises to be a soothing picture in good sets.

Ragini is fast becoming a popular artiste. She will be seen in "Kaise Kahun", a story of Pancholi Art.

OUR REVIEW

"Babar" Turns Out To Be An Amateurish Picture!

A Good Subject Wasted By Ranjit

We admire the foolhardy courage shown by Mr. Chandulal Shah in entrusting a big subject like "Shahenshah Babar" to the amateurish talent of Vajahat Mirza. Admitting that Mr. Chandulal Shah is used to taking sporting risks in his business, giving "Babar" to an inexperienced director was undoubtedly a losing hazard.

The net result of this misguided enterprise is that a good historical and emotional subject of a father's love for his son has been debauched and for a long time no other producer can touch this subject seeing the reception given to this Ranjit picture.

STORY ON THE WRONG TRACK

The entire story of "Shahenshah Babar" has been wrongly treated. It has been cast in a wrong spiritual mould. Considering the fact that the producers wanted to glorify Babar's love as a father for his only son which, incidentally, is the only climax in the picture, it was not proper for them to develop the story on political lines. Throughout the picture the human angle in Babar is entirely missing and he is merely shown as a wise invader. In fact words have been put in his mouth to catch popular appeal to the effect that Babar invaded India to give liberation to the people of India from the tyrannical Ibrahim Lodi. This is all silly nonsense and nobody in the country is going to believe that there is much difference between one invader and another, especially at a time when the people are clamouring for national independence.

This tune of playing to the box-office becomes annoying at stages when meaningless words are uttered on the screen by Babar and no actions or incidents are shown in support of these words.

The story opens on the frontiers of India in a snowing climate and we see Babar and his hoardes in the costumes of the Eskimos. Some people called this a Russian costume, others said that it was Alsatian and still others spotted the people as Eskimos. Whatever that be, the costume did not suit the players in the story nor did the synthetic snow suit the picturization of the story. The frontiers of India are not so much known for their snowing seasons as for the rugged hills and intensely hot climate. It would have been more proper to show the seething mutiny in the army of Babar during the scorching heat which is usually associated with the rugged frontiers.

After a tame battle, Babar marches into India and is soon shown at Agra as Emperor. Ibrahim Lodi is, of course, killed and one heaves a sigh of relief to see Lala Yakub going down without acting all this while. We are told of the love of Hamida with Humayun. Hamida is the daughter of Sardar Sheikh, one of the army commanders of Babar, while Humayun is the heir-apparent to the throne of Babar. These two youngsters do some long distance loving and keep sighing continuously as if somebody is preventing them from meeting each other. After a long time Babar steps into this romantic mix-up and forbids Humayun from meeting Hamida. Sardar Sheikh, the father of the girl, is hurt at this and leaves for his native place with his daughter. The separation makes Humayun very ill and Babar is compelled to bring back Hamida at the bedside of Humayun. But Hamida's arrival doesn't effect any change in Humayun's health and as history tells, Babar sends up a prayer to the Almighty to take away his remaining years and give them to his ailing son. With this, the story of Ranjit ends.

AN ORDINARY PRODUCTION

It was clear that this subject was too big for Vajahat Mirza. The fundamental defect is in the story which is a mix-up of several sentiments including some poor politics. Had Babar's private life been shown as a father, the picture probably would have gained more emotional value. The scenario of the picture is very faulty and helps to make the picture boring. Sound and photography are commonplace. A couple of tunes delighted the ears and the song compositions could be called pretty good. It is a feather in Pandit Indra's cap that in a Muslim story with which half a dozen Muslim writers were associated, he was called upon to write six songs out of the total nine. We want to know what all the different munshis, who probably claim Babar as their ancestor, were doing when Pandit Indra had to write most of the songs, including Urdu gazals.

SHAHENSHAH BABAR

Producer:	*Ranjit Movietone*
Language:	*Hindustani*
Story:	*Munshi Shums*
Dialogue:	*Vajahat Mirza and M. Shums*
Songs:	*Pt. Indra, Shums and Aziz*
Music:	*Khemchand Prakash*
Photography:	*D. K. Ambre*
Audiography:	*K. V. Shah*
Cast:	*Khurshid, Sheikh Mukhtar, Sushil Kumar, Lala Yakub, Majid, etc.*
Released At:	*Opera House, Bombay.*
Date of Release:	*20th Sept. 1944.*

Director:
VAJAHAT MIRZA

KHURSHID SHINES

From the players Khurshid is the only one who could be said to have given a good performance inspite of bad direction. She looks sweet and sympathetic on the screen and she sings pretty well. Sheikh Mukhtar in the role of Babar seemed to have carried further the continuity of the mad man which he began in "Pagli Duniya." From what we have seen of this man in these two pictures he does not seem to be having any talent for acting. He cannot walk, he cannot talk, nor can he show any emotions on his face. His face is too repulsive to be of any use pictorially and from the way he acts it seems that he has no brain behind his two silly looking eyes. Not once in the entire picture does he inspire respect or dignity as a great invader. In Sushil Kumar in the role of Humayun, Sheik Mukhtar was given a fitting son who looks sillier than the father. This boy has got a vacant look in his eyes and a stupid expression on his face. He fails to deliver the goods as Humayun throughout. Majid in the role of Sheikh has given a pretty good performance and speaks feelingly in certain emotional situations. Sulochana Chatterjee as Yasmin, the maid, does pretty well. Lala Yakub as Ibrahim Lodi just bores. The rest in the picture don't count.

In short, "Shahenshah Babar" is a monumental evidence of a good opportunity wasted.

NEW HUNS PICTURES LTD. (Bombay)

By the time this issue is in hand, "Draupadi," that classic addition to the Indian screen will have been released at the Roxy and at the Imperial in Bombay simultaneously. From the unprecedented rush for advance bookings, the knowing ones have already declared "Draupadi" to be a tremendous success as a motion picture.

Already the hostile critics have started printing their reviews and inspite of themselves are praising the picture with painful precision. They have liked everything in the picture and call it an excellent picture all round with the exception of the work of Baburao Patel who happens to be their rival in film journalism. It is useless to observe that people can't live beyond their little jealousies of life.

"Draupadi" is likely to create new box-office records in the history of motion picture making in this country. It has music that has never before appeared on the screen with its immortal lilt. Sushila Rani, who in addition to having sung all the songs and set the music herself, becomes easily the greatest singing sensation in the Indian screen history. Nothing succeeds like success is true enough in case of "Draupadi", the best Indian picture seen in recent years.

The next item of production is a patriotic theme called "Mera Watan" which is a social story designed to create topical interest in India's struggle for freedom. While the entire script work of this picture has been completed it is likely to go on the sets early in December.

Sushila Rani is busy, of course, in collaboration with Pt. Indra, with the story of "Matwali Mira" in which she promises to work, if she doesn't ultimately change her mind exercising the privilege of a woman.

SHALIMAR PICTURES (Poona)

We are still waiting for "Munki-jeet" to be released in the city. The picture features Neena, and Shyam and film fans are anxiously waiting for it.

In Poona Producer-director W. Z. Ahmed is nearing the completion of "Ghulami", a propaganda story. All on the quiet, Producer Ahmed has been trying to get a big cast for his new picture "Shree Krishna Bhagwan" and rumours are current that an offer has been given to Kanan of Calcutta.

FAMOUS FILMS CIRCUIT (Madras)

This distribution office is extending its activities and has secured a number of pictures for distribution in the South. Some of the pictures which come to mind are "Maharathi Karna", "Leila Majnu", "Village Girl", "Phool", "Bhai Jan" and "Taramati".

FAMOUS FILM (Bombay)

Under the direction of K. Asif, "Phool", the maiden production of this company is reported to have been completed. The picture features Durga Khote, Veena, Prithviraj and others and Producer Abdulla is reported to have been satisfied with the results.

NEW MAHARASHTRA PICTURES (Bombay)

Producer Phani Mazumdar is now giving final finishing touches to the maiden production of his company called "Devdasi". The picture is directed by C. S. Bose and features Prithviraj, Monica Desai and K. C. Dey among other well-known players. Mr. K. C. Dey is reported to have given marvellous music for the picture.

SUNRISE PICTURES (Bombay)

While "Ma-Baap" is drawing good houses at the Kamal Talkies in Bombay, Producer V. M. Vyas has set the ball rolling with his new picture called "Ghar". He threatens to make this a quality picture.

PRADEEP PICTURES (Bombay)

Described as one of the most hard-working producers in the country, Mrs. Kamlabai Manglorekar is reported to be in the final stages of her spectacular costume picture "Panna Dai".

The picture features well-known artistes like Durga Khote, Chandra-

The navy seems to have come to port in "Panna", a propaganda picture of Navyug Chitrapat Ltd.

mohan, Monica Desai and others. It is said that the rights of "Panna Dai" have already been sold for the South for the sum of Rs. 1,25,000.

BOMBAY TALKIES LTD.
(Bombay)

Sometime towards the end of November these producers expect to release their "Jwar Bhata" at the Majestic Cinema in Bombay. The picture has been in production for a long time now and everyone expects Producer Amiya Chakrabarty to have done his job well. The future plans of the company are not yet known.

RAMNIK PRODUCTIONS
(Bombay)

Their costume picture "Taramati" featuring Shobhana Samarth and Anant Marathe has been finally completed by Director Raja Nene. It is now awaiting release.

MAZHAR ART PRODUCTIONS
(Bombay)

Producer Mazharkhan's social picture "Bari Baat" got an excellent reception at the Capitol in Bombay. The central theme of the picture is about a father's love for his son and it seems that this theme has appealed to people. The picture features Swarnalata, Yakub, Ullhas and Mazharkhan himself.

MURARI PICTURES (Bombay)

Quite a number of good reports are reaching us regarding "Krishnarjun Yudh," a costume picture of this company, under the direction of Mohan Singh and featuring Shobhana Samarth. This production is now in the final stages and should be ready by the end of November.

R. S. CHANDANMAL INDRAKUMAR (Bombay)

This influential office of distributors has burst into new activity recently. They have secured a costume picture called "Shalimar" produced by Shorey Pictures. The picture features Chandramohan, Manorama and Begum Para.

The other two pictures which these people will distribute are called "Champa" featuring Manorama and "O'Janewale" featuring Majnu.

PRAFULLA PICTURES
(Kolhapur)

Producer Vinayak is now busy shooting "Badi Ma", a social story in Hindustani written by Mr. V. S. Khandekar. The picture features Nur Jehan, Sitara, Ishwarlal, Yakub, etc. The screenplay, songs and dialogues are written by Zia Sarhady, while the music is given by K. Datta.

NAVAYUG CHITRAPAT LTD.
(Poona)

Director Najam Naqvi has completed the shooting of "Panna", a propaganda story of war-torn India. The picture features Gita Nizami with Jairaj, David and Kusum Deshpande.

BHAVNANI PRODUCTIONS
(Bombay)

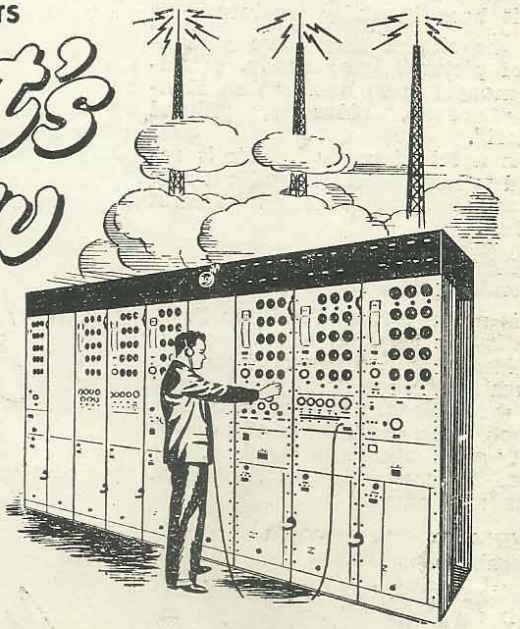
Veteran M. Bhavnani is reported to have done a lot of shooting of his new picture "Bismi Sadi". The picture features Motilal, and has a theme of high ideals and philosophy.

SWASTIK FILM CIRCUIT
(Bombay)

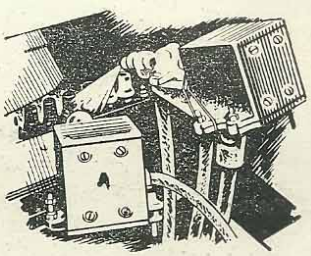
This is a new distribution concern which has started its business with the purchase of "Ghazal", produced by Raja Movietone. It is evidently a social story featuring Leela Chitnis and Charlie with its music given by Gyan Dutt.

RCA PRESENTS

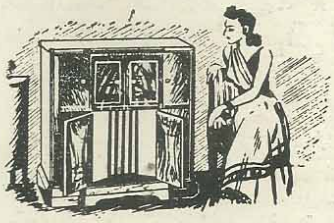
What's New



Radio expert's dream. The RCA short-wave Diversity Receiver is radio's most perfect communications receiver—brings in three different "copies" of the same transmission on three different antennas and *automatically* selects the best! The same RCA research that is now devoted to the cause of the United Nations, promises us finer radio and other products for a better world when Peace comes.



One tube helps paint another! In spraying paint on RCA metal tubes, an RCA Electronic Tube saves paint by automatically turning on the spray *only* when tubes are directly in front of nozzle. There is an RCA Electronic Tube for every purpose!



Most perfect home receiver is RCA's QU8. Provides the ultimate in radio performance with its 24-tube nine-band circuit... 20-record automatic changer.. highest quality reproduction. Records radio programs or speeches, serves as public address system. Exquisite to see and hear, it is the kind of radio RCA will bring you again when Peace comes.

RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION · CAMDEN, N. J.
LEADS THE WAY.. *In Radio . Television Tubes . . Phonographs . . Electronics*
PHOTOPHONE EQUIPMENTS LTD.
9, MARINE LINES, BOMBAY
Distributors in India for RCA Film Recording Equipment, Industrial and Theatre Sound Equipment

MEHER TALKIE DISTRIBUTORS (Bombay)

This enthusiastic firm of distributors is reported to have purchased "Neelam" from A. H. Productions. This picture is being corrected now and will be shortly presented for release.

These distributors have big plans of erecting a studio in Bombay which they propose to let out to independent producers with all facilities.

RANJIT MOVIETONE (Bombay)

"Shahenshah Babar" is still drawing at the Opera House pretty well. With Khurshid, Sheikh Mukhtar and others in the cast, this costume picture could have been a better draw had it been carefully produced.

At the studios they have a number of pictures lying ready, principal amongst them being "Vish Kanya," "Caravan," "Mumtaz," "Chand Chakori".

Quit a lot of paper work is reported to have been done with a new spectacular picture called "Samrat Harsha".

AURORA PRODUCTIONS (Bombay)

It is reported that Producer P. R. Daniells has released his "Suno Sunata Hoon" at a number of stations throughout the country. Reports from these places are very encouraging and it is expected that he will shortly get a theatre in Bombay. The picture features Vanmala, Ansari, Ullhas and others.

JAMUNA PRODUCTIONS (Bombay)

"Rattan" produced by Jaimani Dewan is reported to have been completed and kept ready for release. They say that the music of this picture is excellent because Madhok and Naushad have given their best in composing and tuning.

PURNIMA PRODUCTIONS (Bombay)

Director Sarvottam Badami is giving his final touches now to that picture called "Ramayani". We do not know what the story is about, but the picture features Nargis and Chandramohan.

NENSEY FILM DISTRIBUTORS (Bombay)

"Gajabhau", a Marathi picture, controlled by these distributors had a good run at the Krishna Talkies in Bombay. Other pictures distributed by these people are "Bhai", produced by Caravan Pictures, "Duniya Diwani", produced by Kamal Pictures and two Punjabi pictures called "Patwari" and "Sehti Murad".

EASTERN PICTURES (Bombay)

This is another production company controlled by Seth Shiraz Ali Hakim. The present picture under production is called "Zeenat" and it is being directed by Shaukat Husein. The picture features Nur Jehan, Yakub, Manjula and others.

JAYANT FILMS (Bombay)

We hear good reports of that costume picture "Urvashi" which we are told is ready for release under the direction of Babubhai Jani.

In the cast we find prominent names like Sadhona Bose, Shobhana Samarth and others. Sadhona Bose is reported to have given very attractive dances in the role which she is playing.

"Draupadi"

STOP PRESS: Within two days of the opening of advance bookings at the Roxy and the Imperial, it is understood that all the shows for two weeks at the two theatres—92 shows—have been sold out.

WARTIME "CARRY-ON SERVICE":
A supply service whereby theatre-owners obtain partial replacements of wornout equipments. A facility every theatre-owner would be wise to consider in his own and his patrons' interest.
PURCHASE-PRIORITY PLAN:
A scheme under which theatre-owners are assured preference in the post-war delivery of their equipment orders.
UNFORESEEN EVENTS...
Need not Hold up your Show
Your RCA booth equipment demands very little attention. It's made that way—to serve you for a very long time. But partial replacements are becoming scarcer locally. Failure to obtain them will hold up your show. You can, however, provide for any contingency with Photophone's Wartime "Carry-On" Service, which supplies you with those hard-to-get replacements.
We can also sign you up for still better booth equipment, with preferred delivery after the war, on the RCA-PEL Purchase Priority Plan.
Write for details now.
RCA
THE EMBLEM OF PEL SERVICE SOUND SERVICE
PHOTOPHONE EQUIPMENTS LIMITED
PHOTOPHONE HEADQUARTERS
9, MARINE LINES, BOMBAY

Printed by Baburao Patel at New Jack Printing Works, Ltd., 39, Sankli Street, Byculla, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.

MURARI PICTURES

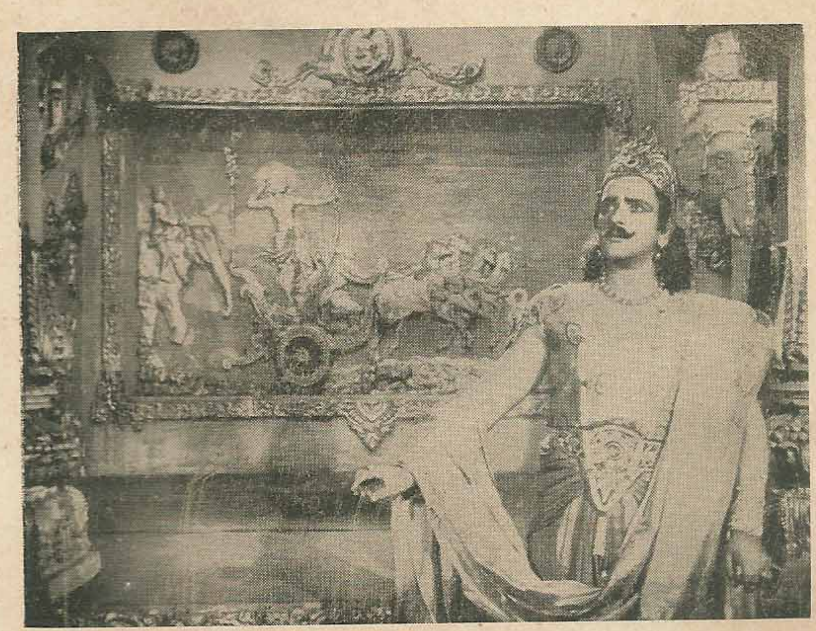
PROUDLY ANNOUNCE

Shree

KRISHNA-ARJUN YUDH

A GLORIOUS MYTHOLOGICAL EPIC

PRESENTED IN UNPRECEDENTED SPECTACLE



STARRING:

★ PRITHVIRAJ ★ SHAHU MODAK

★ MENAKA DEVI (N.T.) ★ RATANBAI

★ KANHAIYALAL ★ TRILOK KAPUR

★ NAND KISHORE ★ PRATAP

AND

★ SHOBHANA SAMARTH

Produced & Directed by

MOHAN SINHA

FOR PARTICULARS

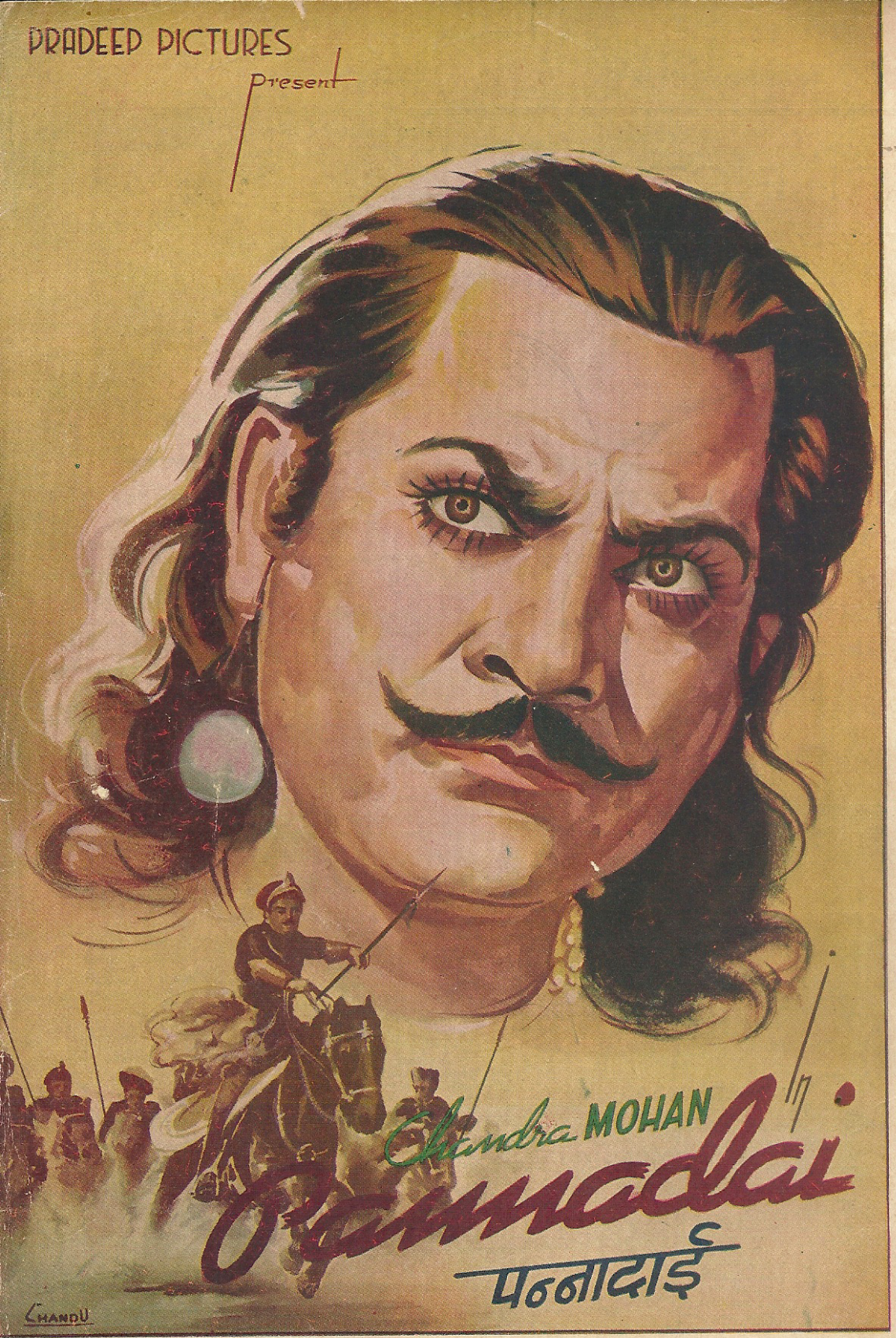
MURARI PICTURES AHMED CHAMBERS, LAMINGTON ROAD, BOMBAY

OR

M/S. MANEKLAL CHUNILAL & SONS CHOWPATTY CHAMBERS, BOMBAY.

PRADEEP PICTURES

Present



REGD. NO. B 3517

THE FACE and the EYES–

That Spell and Mean

DIPLOMACIES, INTRICACIES AND CONSPIRACIES

SEE THEM IN

PANNADAI

Shrimati KAMALABAI MANGLOREKAR'S

GIGANTIC, GORGEOUS HIT

SEE THE

Galaxy of Stars

STARRING:

DURGA KHOTE, CHANDRAMOHAN, MEENAXI, M. ISMAIL, MUBARAK, VITHAL, VASANT PEHELWAN, AZURI, LEELA MISHRA, LEELA PAWAR, NANASAHEB PHATAK, BABY DEVI, BABY NALINI, VASANT KANSE, SARALA DEVI, ANITA SHARMA

and Thousand Others.

SCREEN PLAY:	*DIRECTION:*	*MUSIC:*	*PRODUCER:*
DEWAN SHARAR	RAM DARYANI	GYAN DUTT	KAMALABAI MANGLOREKAR

PRADEEP PICTURES

213, CHARNI ROAD,
BOMBAY 4.